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Rev F. M. Chandler, D. D.,
from J. H. B.

Nov 22. 1900.

OLD PLATE.

With thanks for all your
kindness.

NO. 1.—EWER AND SALVER. (1793.)

THE PROPERTY OF MRS. M. A. RIVES.

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B9X
NMAH

Old Plate,

ECCLESIASTICAL, DECORATIVE, AND DOMESTIC;

Its Makers and Marks.

BY
J. H. BUCK.

WITH EIGHTY-TWO ILLUSTRATIONS.

NEW-YORK:
The Gorham Manufacturing Company.

1888.

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THE GORHAM MANUFACTURING CO.

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PREFACE.

It is only of recent years that any attempt has been made to supply the public and buyers of Old Plate with the materials for a knowledge of that part of the silversmiths' craft relating to assay offices and their marks.

In 1853 Mr. Octavius Morgan brought out a table of London date-letters; he was followed by Mr. W. Chaffers, in 1863, with "Hall Marks on Plate," now in its sixth edition. In April, 1876, the "Quarterly Review" took the matter up in an able article on "Plate and Plate Buyers," which seems to have suggested to Mr. W. J. Cripps the scope of his indispensable hand-books, "Old English Plate," the third edition of which has been recently issued, and "Old French Plate" (1880). This volume is based upon the latter works, by the kind permission of Mr. Cripps, with the necessary additions to render it suitable to this side of the Atlantic.

The notes on American silversmiths, on plate to be found in our churches, and the Chronological lists, are the result of the author's investigations carried on by the kind permission and through the liberality of The Gorham Manufacturing Company.

The writer's thanks are due to the Rectors and Custodians of the various churches mentioned, to the President of Harvard University, and to the owners of the numerous pieces of plate illustrated or described. Thanks are likewise due to Messrs. Howard & Co. for placing their fine collection of old

silver at his disposal, and to Mr. C. de R. Howland for able assistance in the preparation of the Chronological list of examples with London Hall Marks.

As an aid to amateurs and collectors, fac-similes of many marks are given, which, together with the tables of date-letters and the index of makers' initials and names, should enable them to give the date of any genuine silver, or to avoid the manufactured ANTIQUES which are imported in large quantities and exposed for sale in so many of the bric-à-brac stores of our large cities.

Grateful acknowledgements must be made to Mr. R. S. Ely and Mr. S. P. Avery, of New York; to Mr. W. H. Kennard, Dr. Francis H. Brown, the Rev. W. H. Foote, Mr. Richard C. Lichtenstein, and Mr. W. B. Trask of Boston; to the Rev. E. R. Armstrong of Lewes and Dr. Horace Burr of Wilmington, Delaware; to Miss N. T. Pendleton, Warsaw, Miss Virginia Ritchie, Brandon, Miss C. B. T. Coleman, Williamsburg, and Hy. F. W. Southern, Richmond, all of Virginia; to other kind friends who have supplied information, sketches, etc.; and, lastly, to the DeVinne Press for their efforts in reproducing the inscriptions and marks.

Impressions of Hall marks on old silver, especially those engraved with dates of presentation, will be very acceptable, as will also be any accounts of native silversmiths.

J. H. B.

New York, March, 1888.

Old Plate

CHAPTER I

GOLD — SILVER — THEIR ALLOYS — THE ENGLISH STANDARD — THE ASSAY —
FROSTED SILVER — GOLDSMITHS' WEIGHTS.

OLD and silver, metals,—widely distributed over the old and new worlds,—were known from the earliest times. Gold being found in a native state was at once fit for use, but silver, requiring more preparation from its ore, had probably to wait until man had devised some method of working it. Once known, its wonderful properties as an art-medium were immediately appreciated, and it soon superseded gold for almost all purposes but that of personal ornament. In the Book of Genesis we read that “Abram was very rich in cattle, in silver, and in gold,” and there are over three hundred passages in Holy Writ in which mention is made of the precious metals.

The Egyptians, Assyrians, Phœnicians, Greeks, and Romans were all well acquainted with both gold and silver, but as we approach the arts of Greece and Italy we have far more to rely upon both in examples still existing and in descriptions given by ancient writers. In Homer’s time, and for long after, all decorative metal-work was made by the hammer out of thin pieces of plate, the different pieces being joined together by pins or rivets. The Greeks valued much of their work for its lightness; but it would

seem that by stamping weight upon any object of gold and silver the Romans valued it for the opposite reason. We read in the poems of Homer and in other very early books that shields and armor and chariots were made of or decorated with gold; and a large quantity of gold and silver vessels and personal ornaments has been discovered within the last few years upon what is said to be the site of Troy and the palace of King Priam.

Some centuries later, in the days of Phidias and the great sculptors of that time, there is reason to believe that the art reached the highest degree of perfection. Gold and silver glittered everywhere, and were used to such an extent that these metals almost passed out of the hands of the silversmith and became a material for the builder. All their works have perished; although some remained perfect until long after Christianity had been accepted as the religion of the Roman Empire. The conversion of Constantine the Great and the removal of the rest of his government to Constantinople caused a complete revolution in the world of art.

During the succeeding centuries, as civilization spread over Europe, the desire to possess rich vessels and ornaments made of the precious metals naturally increased. Not only kings and princes encouraged artists everywhere, but religious houses ordered splendid works for the use of their churches, and the laity offered innumerable gifts. These treasures in their turn were pillaged and destroyed by various hordes of barbarian conquerors; the ancient services of gold were melted into money, and have never since been replaced. The ancient craft, therefore, of the goldsmith is now represented by the two existing crafts of the SILVERSMITH and the JEWELER.

The largest proportion of gold and silver work which now exists, made in the mediæval times, was originally for sacred use and for church decoration. This is so, in spite of the terrible destruction of all such works of art during the numerous wars and troubles in Europe. In the United States, prior to the Revolution, our ancestors depended largely upon the mother and European countries for articles

of luxury, and quantities of plate were either brought over or imported. "The early settlers of Massachusetts, New York, Maryland, Virginia, and the Carolinas, being to a large extent of good families, brought with them their silver, all of the best period." Before proceeding to consider the plate* to be found in this country, and the makers' and other marks from which, as we shall find, it is often possible for the expert to gather much curious information, it will be well to note what may seem to be of use to the amateur and collector of old plate as to the precious metals themselves and their alloys.

Gold is now employed as the standard of value throughout the world. It has a specific gravity of 19.25, while that of silver is 10.40, or not much more than half the weight of gold. For convenience of use, the weight of the silver article is every way preferable to that of the more costly metal. Silver is not so malleable as gold, but for both it was found expedient from the earliest times to employ some other metal as an alloy (*à la loi*) to give them the required degree of hardness for working, without materially affecting their color. It is found that whilst silver and copper are the metals which can be most usefully employed in forming such an alloy with gold, copper only can be advantageously used for the alloy with silver.

The admixture of silver with gold renders the alloy paler and yellower than pure gold, whilst copper makes it more red; and in the case of silver, it is found that the other white metals render it too brittle and not easily workable. The maximum hardness of an alloy of silver is obtained when the copper amounts to one-fifth of the silver, but the color is scarcely impaired when the alloy consists of equal parts of the two metals; hence a means of committing great frauds.

The proportions found by experience to produce the best result, are: for gold twenty-two parts (in technical terms

* "The designation *plate* means, strictly speaking, *wrought silver*, and is derived from the Spanish word *plata*, although it is frequently wrongly applied to vessels or utensils of gold as well as silver; hence *gold plate* is erroneous and *silver plate* a pleonasm."

called *carats**) of fine or pure gold, and two parts of alloy ; and for silver eleven ounces two pennyweights of fine silver, and eighteen pennyweights of copper in the Troy pound of twelve ounces, or in other words, two hundred and twenty-two parts of fine silver to eighteen such parts of copper. If the quality of silver is given in thousandth parts, as is generally the case, standard silver, which contains in every one thousand parts 925 of fine silver, would be reported as 925. fine, and the higher or Britannia Standard, which will be presently mentioned, as 959. fine.

Standard gold, expressed in the same way, is of millesimal fineness, 916.66 ; whilst eighteen-carat gold would be represented by 750.

Some interesting facts about these alloys are to be found in the Report for 1873 of the chemist to the London Mint. He states that the alloying metal now employed for the English coinage, both gold and silver, is copper only, and that the gold-copper alloys, of one of which "standard" gold is formed, are practically homogeneous — that is to say, every part of the mixture is of the same quality.

The result in the case of standard silver alloy is not so satisfactory. This appears to be a "solidified mechanical mixture of two solutions, and the cooling of such an alloy is accompanied with a remarkable molecular re-arrangement, in virtue of which certain combinations of the molten alloy become segregated from the mass and its homogeneous character is destroyed." Portions taken from different parts of a trial plate of such metal would not necessarily all be of exactly the same degree of fineness, though the whole plate as a mass might be of exactly the correct standard.

The proportions which have been before mentioned — viz., for gold, twenty-two parts or carats of fine gold and two parts of alloy ; and for silver, eleven ounces two pennyweights of fine silver, and eighteen pennyweights of copper — are those which form the "standard" or "sterling" alloys.

* The carat or karat is a bean, the fruit of an Abyssinian tree called *kuara* ; these beans, from the time of their being gathered, vary very little in weight, and seem to have been used in Africa for weighing gold. In India they are used as weights for diamonds, as well as in Europe. It contains four grains.

They are signified whenever the expressions “standard gold” and “sterling silver” are used.

The following extracts from “A Touch-stone for Gold and Silver Wares; or, A Manual for Goldsmiths,” by W. B. of London, Goldsmith, 1677, will here prove interesting:

“Our forefathers considering that Silver in its finest degree would be too soft for use and service (for the finest Silver is almost as soft as Lead), did consult to reduce or harden the Silver (by allaying it with baser Metal) to such a degree, that it might be both serviceable in the works, and also in the wearing keep its native Whiteness; And upon Experiment and due consideration, did agree that there should be put Eighteen penny weight of fine Copper into Eleven Ounces and two penny weight Troy of the finest Silver, both which makes Twelve Ounces or the pound Troy; And so according to that proportion for more or less; (where it is to be observed, That either Tin, Pewter, or Lead being put into Gold or Silver for the allaying thereof, or being mixt therewith, renders it extream brittle, and altogether unfit for work); which degree of allay is concluded upon by the Law-makers of this Kingdome, to be the Standard for all Silver Money, and all Silver Works, and is commonly called the *Sterling Allay* (from the *Esterlings* or men that came from the *East-Country*, and were the first Contrivers and makers of that allay;) And this is that which is meant in the *Statute* of 18 *Eliz. Cap.* 15. by the Expression, (to wit.) *Not less in fineness than that of 11 Ounces two penny weight.* And for this purpose divers *Statutes* have been made.” . . .

In the Middle Ages, the mode used for testing the fineness of gold and silver was by the touch-stone, or *pierre de touche*. Touch-stone, or Basanite, is an imperfect black jasper, or black, flinty slate, originally brought from Mount Tmolus, in Lydia; it is, however, found in various parts of the world, and, indeed, any hard, black, siliceous substance, or even a piece of black pottery, will serve the purpose.

This mode of trying the fineness was called “touching,” and the word obtained for a long time after the adoption of the chemical assay. The word “touch” seems to have been applied indifferently to the trial, to the quality of the metal tested, and to the mark impressed upon it.

Shakspeare, in “King Richard III.” says:

K. RICH.—Ah, Buckingham, now do I play the *touch*,
To try if thou be current gold indeed.

Act iv., Scene ii.

For the trial of gold, sets of touch-needles or bars were used, one set alloyed with copper, another with silver, and in some cases a third set alloyed with silver and copper mixed, twenty-four in each set, according to the twenty-four carats' fineness of gold. The streak or touch made on the touch-stone with the piece under examination was compared with the streaks made by the needles; these streaks were also washed with aquafortis, which, dissolving the alloying metals, left the gold pure, and by the comparison its fineness was determined.

For testing silver, sets of needles were also used. In Germany the set consisted of sixteen, after the sixteen *loth* according to which the standard of fineness was there computed, but doubtless the number varied in different countries according to the computation of the standard.

In skillful hands much information could be derived from the sensation of greasiness or dryness, roughness or smoothness, imparted by the stroke; but this test has been little used for many centuries, and it could never have been a satisfactory mode of ascertaining the purity of silver, into which so much copper could be introduced without materially affecting its color, though it is probable that the hardness of the alloy aided in the detection of fraud.

The "touch," however, long continued the mode of trying gold, and indeed is even used at the present day for rough examinations. The period at which the chemical assay, or assay by the cupel, was first introduced is not exactly known, but it was certainly practiced in the XIII. century, and was the mode of examination adopted by the authorities in the XIV. century.

The process of the "scrape and parting *assay*," in contradistinction to the "*touch*, or examination by a stone," is as follows: for gold, to a portion of metal scraped off the article to be examined, say about eight grains, after being accurately weighed, is added three times its weight of silver, and a proper proportion of lead, the latter by wrapping the gold and silver in a piece of sheet lead. The whole is placed in a small, shallow, porous crucible, made of bone ashes, called a cupel, and exposed to a bright-red heat; the metals

melt, and whilst the silver and gold combine, the lead and alloying metals become oxidized, and the oxides are absorbed by the cupel, leaving a button of pure gold and silver. This button is then flattened, rolled out into a strip, which is then coiled into a sort of screw, called a "cornet"; this is placed in hot diluted nitric acid, by which the silver is dissolved and the gold alone remains; the cornet is then treated with stronger nitric acid, washed, and lastly made red-hot; when cold it is weighed again, and the difference between its present weight and the original weight of the scrapings carefully determined. For silver the process is much the same; a certain portion, usually about ten or twenty grains, is scraped off the article, some being taken from each separate part; this is wrapped in lead of proportionate weight, and the whole heated in the cupel. The result is the same as in the case of gold, except that the button remaining is of pure silver only; the difference between the weight of this button and the original weight of the portion operated upon, shows the amount of alloy. The portion of metal taken off for examination is called the "diet."

These processes are described in detail in the "Touch-stone for Gold and Silver Wares," that of the "Assay office" being still carried on at Goldsmiths Hall, London, in precisely the same manner as then.

"If any Person hath bought or received (of any worker or feller of Silver work) any kind of Silver wares suspected to be deceitful, the same deceit may be known without doing prejudice to the work, by rubbing the Plate in some place least in sight, with a File of indifferent fineness; and if it be worse than Starling it will appear Yellowish, or else file it a little, and rub the Place filed on a cleane Touch-stone, and close by it rub the edge of a good Half-Crown-piece, or such like thick money, and the difference, if any, will appear.

"The reason that I direct the filing the Work is this (to wit) that the Artificial boiling of course Silver work, will so eat or dissolve the Alloy that is on the surface or outside thereof, that unless it be filed as above said it will Touch on the Touch-stone six pence or eight pence in the ounce better then it is.

"*Note further,* That to know a good Touch-stone, you must observe, That the best sort are very black, and of a fine grain, polished very smooth, and without any spongy or grain-holes; And near the hardness of a Flint,

but yet with such a sharp cutting greet that it will cut or wear the Silver or Gold when rubbed thereon.

“The way to make a true Touch on the Touch-stone is thus; When your Touch-stone is very clean, which if foul or soily, it may be taken off, by wetting it, and then rubbing it dry with a clean Woollen Cloth; or if fill’d with Touches of Gold or Silver; &c. it may be taken off by rubbing the Touch-stone with a pumice-stone in water, and it will make it very clean; then (your Silver being filed as above-said) rub it steadily and very hard on the stone, not spreading your Touch above a quarter of an inch long, and no broader than the thickness of a Five-shilling-piece of Silver; And so continue rubbing it until the place of the stone whereon you rub, be like the Metal itself: And when every sort is rubbed on, that you intend at that time, wet all the touch’t places with your Tongue, and it will shew itself in its own countenance.

“If it appear by these ways to be worse than Standard, you may carry or send it to the Goldsmiths *Assay-Office*; and upon your desire the Officers there will make an assay of the same, and give you a true report of the value thereof in writing, and return the Ware (and Silver taken off for the Assay) to you again, no more defaced than what is done by the scraping of the Silver for the assay.

“But if you are minded to keep the matter more concealed, you may artificially cut or scrape between 18 or 24 grains from some one part, or from all the parts of the work (except the soldered places) (for less in weight than between 18 and 24 grains is not sufficient for an assay). Then in a piece of paper of about 6 inches long, and 4 inches broad, At the one end write down the Owners name, and the day of the Month and Year; and at the other end put the cuttings or scrapings of Silver in a fold, turning in the corners once, to prevent the shedding the Silver, and so fold up all the paper to the name so written, on the top as aforesaid.

“Then carry or send it to the Goldsmiths Assay-Office as aforesaid (which is now on the South part of their Hall in *Foster-Lane, London*) on any of the Assay-days before the hour of 9 in the morning, and leave it with the Assay Master or his Servant, and at 4 of the Clock in the Afternoon the same day it will be done; and by calling there for the Assay, by the name in the paper, it will be delivered, upon the payment of 2d, which is the accustomed Fee for the making of an Assay.”

It is scarcely credible that every separate part of every separate article made of gold or silver (with few exceptions) goes through this process of examination either in London or in one of the provincial assay towns, but such is the fact; and we are greatly indebted to the companies of goldsmiths, and especially to the great London guild, for the effectual

protection afforded by their vigilance against the frauds which prevailed in earlier times.

Reference is made in the "Touch-stone" to the "artificial boiling of course silver work." If silver mixed with copper—our own standard silver, for example—be heated to a dull-red heat in air, it becomes of a black color from the formation of a film of oxide of copper, and if this be removed by its being dipped in hot diluted sulphuric acid, the silver becomes of the beautiful white appearance called "frosted" silver, owing to a film of pure silver being left on its immediate surface. In Mint language this is called "blanching."

We find the celebrated London silversmith of the last century, Paul Lamerie, who died in 1751, directing in his will that all the plate in hand at the time of his death should be "forthwith finished and made fit for sale by being *boiled* and burnished."

LONDON GOLDSMITHS' WEIGHTS.

IN former times the Tower pound, or *pois d'orfèvres*, the old pound sterling of silver, was used by the goldsmiths, and in the earlier inventories, such as those of the Treasury of the Exchequer and in the wardrobe accounts, the weight of articles of plate is recorded in such pounds, and in marks, shillings, and pence for subdivisions. This ancient pound was equal to 5400 grains Troy, and was divided into twenty shillings, and these last into twelve pence or pennyweights; the mark was two-thirds of the Tower pound.

These, however, ceased to be legal Mint weights in the reign of Henry VIII. They had long before that fallen out of common use, but in 1526-27 (18 Henry VIII.) the Tower pound was abolished by royal proclamation. The Troy pound then substituted for the Tower pound is said to have been introduced into England as early as the great French wars of the reign of Edward III., or perhaps earlier, and its name was no doubt derived from the French town of Troyes, where a celebrated fair was held. It has been used ever since by the trade of goldsmiths for all gold and silver wares among the English-speaking race, but as its subdivisions

are not so commonly known as the avoirdupois weights of commercial life, it will be useful to give, in addition to a table of the Troy weights, a table by which the weight of plate as ascertained by the ordinary domestic avoirdupois scale may be easily and quickly converted into the Troy reckoning by which it would have to be valued or sold.

TROY WEIGHTS.

24 grains = 1 dwt. (pennyweight).
 480 grains = 20 dwts. = 1 oz. (ounce).
 5760 grains = 240 dwts. = 12 oz. = 1 lb. (pound).

AVOIRDUPOIS WEIGHTS.

437½ grains = 1 oz. 7000 grains = 16 oz. = 1 lb.
 The grain is the same in both cases.

COMPARATIVE TABLE OF TROY AND AVOIRDUPOIS WEIGHTS.

<i>Avoirdupois.</i>	<i>Troy.</i>	<i>Avoirdupois.</i>	<i>Troy.</i>
¼ oz. = —	4 dwts. 13¾ grains	8 oz. = 7 oz.	5 dwts. 20½ grains
½ oz. = —	9 “ 2¾ “	9 oz. = 8 oz.	4 “ 1½ “
1 oz. = —	18 “ 5½ “	10 oz. = 9 oz.	2 “ 7 “
2 oz. = 1 oz.	16 “ 11 “	11 oz. = 10 oz.	0 “ 12½ “
3 oz. = 2 oz.	4 “ 6½ “	12 oz. = 10 oz.	18 “ 18 “
4 oz. = 3 oz.	12 “ 22 “	13 oz. = 11 oz.	16 “ 23½ “
5 oz. = 4 oz.	11 “ 3½ “	14 oz. = 12 oz.	15 “ 5 “
6 oz. = 5 oz.	9 “ 9 “	15 oz. = 13 oz.	13 “ 10½ “
7 oz. = 6 oz.	7 “ 14½ “	16 oz. = 14 oz.	11 “ 16 “

175 oz. Troy = 192 oz. Avoirdupois.

CHAPTER II

THE MEDIEVAL GUILDS—THE GOLDSMITHS COMPANY OF LONDON—LEGISLATION AND MARKS—THE PROVINCIAL ASSAY TOWNS.

THERE are no articles in the manufacture of which such extensive frauds can be committed in so small a compass as in those made of the precious metals, and there are no frauds more difficult of detection by ordinary persons. The great profit to be made by fraudulent practices, the difficulty of detection, and the consequent probability of escape from it, and from punishment, have at all times exposed the dishonest workman to irresistible temptations. In very early times, those who carried on particular trades or handicrafts were accustomed to form themselves into guilds or fraternities for the purpose of protecting and regulating the trade, or mystery, as it was called, which they exercised. These were at subsequent periods incorporated by royal charters, which gave them power and authority to carry out these objects more effectually. Amongst such associations, those of the goldsmiths seem to have been early formed in many countries of Europe. In 1260 it became necessary for the provost of Paris to issue a code of statutes for the regulation of the goldsmiths, who already existed there as a corporate body. Not only was gold of an inferior quality substituted for good gold, but articles made of latten were gilt and palmed off for gold, and pewter was silvered and sold for the genuine metal. In these statutes gold is ordered to be of "the touch

of Paris," and silver as good as "Sterlings" (*esterlins*), which was the standard of the English coin.

A second and more extensive code was issued by John II. of France in the shape of Letters of Confirmation given at S. Ouen in August, 1355, when it was ordered that every goldsmith who was approved by the masters of the craft should have a puncheon with a countermark of his own.

At Montpellier the goldsmiths in the xiv. century constituted a fraternity governed by statutes, and they had a standard of their own, which, however, does not seem to have been a high one, since silver might contain one-third part of alloy, or such silver as would come white out of the fire, and gold of fourteen carats fine might be worked.

At Nuremberg and Augsburg, cities most famous for their metal-workers, as well as in many other places, similar guilds of goldsmiths, regulated by statutes, existed.

In England a fraternity or guild of goldsmiths had existed from an early period, for in 1180, the twenty-sixth year of the reign of Henry II., it was amongst other guilds amerced for being adulterine; that is, set up without the King's license. It was not, however, incorporated by charter for nearly a hundred and fifty years after this time, although it had special duties assigned to it, one of the duties of the wardens of the craft being to protect their trade against fraudulent workers by holding official examinations, and placing marks upon articles so examined.

Some such marks must have been necessary in order to certify to the purchaser, and for other purposes, a certain standard purity of metal in articles so examined; and the official stamps by which it was certified seem to have been the origin of the marks which are found on the gold and silver plate of most countries.

Every person who is possessed of any article of gold or silver plate, has probably observed a small group of marks stamped upon some part of it. Few, perhaps, have regarded them in any other light than as a proof that the article so marked is made of the metal of which it professed to be made, and that the metal itself is of a certain purity. And this is, in fact, the ultimate intention of these marks, but

besides this the archæologist can often deduce from them other important and interesting information,—as to the year in which any article bearing them was made; the place at which it was made, or at all events assayed; the maker's name; and other particulars.

The privilege of assaying was granted to the London Goldsmiths Company in 1300 by a statute (28 Edward I., stat. 3, cap. 20), which ordained “That no goldsmith should make any vessel, jewel, or other thing of gold or silver unless it be of good and true alloy . . . and that no vessel of silver depart out of the hands of the workers until it be assayed by the wardens of the craft, and marked with the *leopard's head*.”

The guild was regularly incorporated in 1327, and further legislation in 1363 (37 Edward III., cap. 7) ordered that no goldsmith, as well in London as elsewhere within the realm, should work any gold or silver but of the alloy of good sterling; that every master goldsmith should have a mark by himself which should be known by them who should be assigned to survey their work and alloy; that the goldsmiths should not set their mark till their work was assayed; and that after the assay made, the surveyor should set the King's mark upon it, and then the goldsmith his mark, for which he should answer.

We thus have a standard mark since 1300, and a maker's mark from 1363.

The latter marks were at first, in many cases, emblems, or symbols; probably often selected in allusion to the name of the maker. In early times, most shops had signs by which they were known, and some retain the custom even to the present day, especially on the Continent. This, no doubt, arose from the fact, that as few persons could read, the writing of the name would be of little use, whereas the setting up of some sign, such, for instance, as the golden ball, which was easily understood, gave a convenient name to the shop; it is, therefore, not improbable that the goldsmiths, in some cases, took for their mark the sign of their shop.

Sometimes initial letters were used as the worker's marks, and eventually they became the rule; indeed, symbols and

emblems, unaccompanied by any initial letters, hardly ever occur later than the commencement of the xvii. century.

It is pretty clear that in the xiv. century, owing to the frauds committed, a great move was made throughout Europe with respect to goldsmiths, France and perhaps Montpellier taking the lead.

In the xv. century, abuses and frauds in the trade had greatly multiplied. Public clamor was raised against the principal silversmiths for working below the standard. To insure the legal standard, the goldsmiths of Montpellier, in 1436, ordained, besides the name of the silversmith, that the name of the warden of the mystery should be followed by *one of the letters of the alphabet*, which should be reproduced beneath the shield of arms (*Ecusson*) of the town on each work, in order that it might be known under what warden it was made. This is the first establishment of an annual letter.

In England, in 1423 (Henry VI.), it was ordained that the city of York, Newcastle-upon-Tyne, Lincoln, Norwich, Bristol, Salisbury, and Coventry shall have divers touches, and further, that no goldsmith anywhere shall work silver of worse alloy than the sterling, and shall set his mark upon it before he set it for sale, upon the same penalties as if in London.

In 1462 Edward IV. not only confirmed the privileges of the London Goldsmiths Company, but constituted them a corporate body. Several kings, at various times, have given them new charters, enlarging and confirming the older ones.

In an ordinance of the year 1507 (Henry VII.), it was provided that no goldsmith should put to sale any vessel or other work of gold or silver *until he had set his mark upon it*; that he should take it to the assay-house of the Hall of the Goldsmiths to be assayed by the assayer, who should *set his mark upon it*, and should deliver it to the warden, who should set on it the *leopard's head crowned*. We have now to add to the leopard's head of 1300 and the maker's mark of 1363 the assayer's mark. What this mark was is by no means certain, but it must almost necessarily be the annual letter.

The date of the first trace of the English use of the alphabet is 1438, evidently adopted from the mark invented by the authorities at Montpellier in the previous year, but there is no positive mention of such use till 1597, when the Attorney-General filed an information against two silversmiths for the fraudulent use of "the marks of *her Majesty's Lion*, the leopard's head limited by statute, and the *alphabetical mark* approved by ordinance." The mark of the Lion passant had been in use since 1545, but this is the first actual mention of such a mark. Its origin, intention, and even the precise date of its introduction are all equally obscure.

The four marks remained unchanged until 1696, when it was enacted (8 and 9 Will. III., cap. 8) that on and after March 25, 1697, no worker of plate should make any article of silver less in fineness than eleven ounces ten pennyweights of fine silver in every pound Troy, nor put to sale, exchange or sell any article made after that day but of that standard, nor until it had been marked with the marks now appointed to distinguish plate of this new standard. These marks were to be as follows: The worker's mark to be expressed by the *two first letters of his surname*, the marks of the mystery or craft of the goldsmiths, which instead of the leopard's head and lion were to be the figure of a *lion's head erased* and the figure of a woman commonly called *Britanna*, and a distinct and variable mark to denote the year in which such plate was made. The plate made at this period is often called of *Britannia Standard* to distinguish it.

This act by failing to specify the provincial offices established in 1423 practically deprived them of the privilege of stamping any plate at all. The result of this was that until the reestablishment of provincial assay-offices in 1701-2, no plate was properly stamped anywhere but in London, and what little plate was made in the provinces was stamped irregularly.

In the last year of the reign of William III. assay-offices were established at York, Exeter, Bristol, Chester, Norwich, and in the first year of the reign of Queen Anne, at Newcastle-upon-Tyne.

From June 1, 1720, the "old sterling" standard was restored with its old marks, and took its place beside the

new or Britannia standard, which, with his own special marks, was left a lawful standard for such as preferred it.

In 1773 Birmingham and Sheffield were added to the list of provincial assay-offices.

The addition of the sovereign's head to the four marks was made in 1784. These five marks continue to this day, but the leopard's head is without a crown after 1822.

Prior to 1660 the date letters have been annually changed on the day of the election of the new wardens of the Goldsmiths Company, being that of their patron saint S. Dunstan. Since 1660, the new punches have been first used on the morning of May 30, the new wardens having been elected the previous day.

A duty of sixpence per ounce troy was first imposed upon plate in 1720 when the old standard of silver was revived. After several changes the duty now charged is eighteen pence per ounce (1815), a drawback of the whole duty being allowed upon all plate exported new.

To recapitulate we shall find on plate made in London the following marks ; or some of them in accordance with the various ordinances that have been recounted :

1. The Leopard's head, from 1300.
2. The Maker's mark, " 1363.
3. The Annual letter, " 1438.
4. The Lion passant, " 1545.
5. The Lion's head erased and figure of Britannia, from 1697.
6. The Sovereign's head, from 1784.

Of the provincial assay-offices established in 1701 and 1702, it seems almost certain that Bristol never exercised the power of assaying plate, and Norwich soon abandoned the privilege. The other places named, and since 1773 Birmingham and Sheffield, carried out the provisions of the Act, by establishing assay-offices, all of which, except that of York, still continue in active operation.

The distinguishing mark of these offices is the city or town arms. Birmingham, however, has an anchor, and Sheffield a crown. The date letters did not follow the style of those in use in London, and, as in the case of Sheffield for the first

half century, were often selected at random. The standard and duty marks, however, were practically the same.

A total absence of marks may seem to have contravened various statutes, but church plate, if ordered to be made, had no need to be set for sale, and, being inalienable, was regarded as incapable of being sold.

As regards the importation of plate into England, although it is enacted that foreign plate shall not be *sold*, unless duly assayed and marked with the usual marks, and in addition with the letter *F* in an oval escutcheon, it does not oblige the importer to send such plate to be marked *at the time of its importation*, nor indeed at any time. If the duty of one shilling and sixpence per ounce is paid to the customs, the plate is released without any mark being placed upon it, if it bears any resemblance to silver; but if the owner wishes to dispose of it, he would have to pay the duty over again at the Hall, unless he can produce the customs certificate of payment (this certificate, however, they may refuse). Moreover, if sent for assay and not up to the standard, the silver will be broken and defaced, even though the duties have been paid to the customs.

CHAPTER III

PLATE AND PLATE BUYERS.

N an article appearing in the "Quarterly Review," April, 1876, entitled "Plate and Plate Buyers," the reader is taken over the whole range of London Hall marks. One omission is made by the reviewer, however, in forgetting that in Her Majesty's reign, and since 1822, the leopard's head is without a crown. The following extract will be useful to the novice, and in connection with the information given previously (Chapter II.) should enable him to ascertain with accuracy the date of any piece of genuine London Hall marked plate.

And here let the reader follow our advice, and take in his hand one of those modern fiddle-headed spoons which we have supposed him to have lately acquired, and let us implore him to beware lest when he supposed himself to be buying silver plate, say at a mock auction in the city, he may not really have been acquiring something very different. There is such a mixture as German silver, and we have known it passed off for real silver, just as we have known silver-gilt plate passed off as pure gold. But we will not suppose him to have been thus deceived. We will imagine him to have dealt with an honest tradesman, and to hold a genuine silver spoon of the reign of Queen Victoria in his hand. If he is asked to look at the marks, he will answer that he sees them, indeed, but that he knows nothing about them. They are Greek to him, except that he is told they are hall-marks, and mean that what he holds in his hand is sterling silver.

Let him count the marks, then, and he will find there are five. That is the first step in his instruction. A piece of plate made in London in the present reign has five marks; but as to what these five marks mean he is still ignorant. As it is easier to explain one mark than five, we will take them one at a time, and tell him their signification. He will, perhaps, be relieved to learn that there was a time when plate had not five marks, but one. "Take me back to that time," he will say, if of an idle turn; "it is so much easier to understand one mark than five." We take him, then, at his word; but he little knows what a race we shall lead him, and how completely he must put off the form and fashion of this xix. century. At one bound he must leap back several centuries; and here, in London, at least, he must stand, as it were, alive before the year 1300, to find plate with one mark, for after that year there were two marks on plate made in the metropolis.

Having set him down in London before 1300, we desire him to look again at the spoon in his hand which he has clutched fast all this time. He will see in one of these marks certain initials, *W. B.*, *W. S.*, or something similar. Having fixed these in his memory, we proceed to tell him that the initials are those of the Christian and surname of the maker, as now required by act of Parliament. Further, as every piece of plate must have had a maker, and as good workmen were not ashamed to put their mark to their handiwork, this is the oldest of all the marks, though it was not always regulated, as it is now, by act of Parliament (since 1363), but more often consisted of a device or emblem than of the maker's initials. With respect to provincial plate, many pieces exist long after 1300, which are stamped with the maker's marks alone. The good maker was known by his name and his work alone, as in some of those fine Irish pieces of the xvii. century, which bear a maker's mark and the word "sterling" without further stamp. Every goldsmith had a punch, with which he marked as his own with his peculiar mark the pieces which came out of his shop. But this security of a single mark, and that the maker's, though sufficient in the simplest and earliest

times, was not enough when dishonest workmen arose, who adulterated the silver and gold in which they worked and then passed it out in the world as pure. Now arose the necessity for another mark, which, as was natural, indicated the period both in England and France when the scattered workmen were gathered into guilds, and could only work according to regulations laid down and approved by the confraternity. With these regulations the independence of the free craftsman vanished. It was in 1300, in the twenty-eighth year of Edward I., that in chap. 20 of what was called the *articuli super cartas*, it was ordained that no goldsmith, nor any one else within the King's dominions, should cause to be made any manner of vessel, jewel, or any other thing of gold and silver, except it be of the true alloy, that is, gold of a certain touch and silver of a certain alloy, or of better, at the pleasure of him to whom the work belongeth; and that no manner of vessel of silver depart out of the hand of the workers until it be assayed by the wardens of the craft; *and, further, that it be marked with the leopard's head.*

Thus, then, in 1300 we come to the second mark on our spoon, that leopard's head which was set as the mark of the guild of goldsmiths of London on gold pieces of twenty-four carats pure; and in the case of silver in that metal, as pure as "sterling," which, we are told, is derived from Easterling, that is to say, in silver of purity approved by the mighty guild of the Hanse Towns League, in the great cities on the shores of the Baltic or East Sea. From that day what is called English sterling, so far as plate is concerned, with one exception, has remained at eleven ounces and two pennyweights of fine silver in the pound Troy. But, though 1300 is the earliest date at which is found written authority for the leopard's head as the hall-mark of the Goldsmiths Company, it is probable that it was in use at a still earlier period, for in Edward III.'s charter to the Goldsmiths Company, in 1327, the stamp of a punch of a leopard's head, *as of ancient time it hath been ordained*, is mentioned, where it has been well remarked from an anonymous writer whom we now quote, that if the mark had not been older

than 1300, it could hardly have been called ancient in 1327. However that may be, the mark was at first a leopard's head, but in 1336, by the ordinances of the Goldsmiths Company, it took its present shape. It is there ordered

“that none do work gold unless it be as good as the assay of the mystery,—meaning the guild,—nor in silver, unless as good or better than the King's coins or sterling, and that when done it shall be brought to the Hall to be assayed, and that such as will bear the touch should be *marked with the owner's and sayers' marks, and afterward be touched with the leopard's head crowned.*”

We decline here to enter into the controversy whence this leopard's head came. Those who declare that the animals on the shields of our early kings were not lions but leopards, will say that this crowned leopard's head could not have been devised from the coat-armor of the Sovereign. Those, on the other hand, who assert that these beasts were leopards, will feel sure that the mark of the Goldsmiths Company was thence derived. The matter is as indifferent as any other idle question that can be raised, but we think it certain that this second mark was designed to give a royal sanction and authority to the pieces stamped with it.

During this discussion we have nearly forgotten our friend, whom we suppose to be still clutching his spoon. If he will look at it again, he will not fail to discover that leopard's head crowned, which for more than five centuries the company have taken care to stamp on every piece of silver manufactured within the metropolitan district; so that he is now in a position to understand the meaning of two out of the five marks. At the same time, if he has attended to what we have written, he will not have failed to observe that the ordinances of the company in 1336* speak of a third mark, which is called that of the sayers or assayers. This, Mr. Chaffers is, no doubt, right in believing to be that alphabetical letter which marks the year in which the piece which bears it was made, and which, for the purposes of this inquiry, is the most important of all. For

* This date is now proved to be erroneous. (O. E. P., 3d ed., p. 52.)

it is just this alphabetical letter, varying with each year, and repeated year after year in successive cycles of alphabets, that enables us to identify a piece of old English plate with absolute certainty, if we are only sure of the relation which the cycle in which it occurs bears to those which precede and follow it. In order that the reader may understand this, we must enter a little more into detail. These cycles consist invariably of twenty letters of the alphabet, repeated from A to U or V inclusive, but always omitting I, W, X, Y, and Z.

Here the explanation of the anonymous writer which we have already quoted is so clear that we do not scruple to repeat it. The question arises, he says, as to what happens when the twenty letters of any given alphabet are exhausted. The answer is, that the fashion of the alphabet is changed, but the letters in each alphabet run on from year to year in the same order. And now let us trace down each successive cycle of alphabets, beginning with the earliest which has been as yet identified. The first is in the Lombardic character, which contains that famous spoon of Henry VI., stamped with H, so that the A would fall in 1438-9, and the V in 1457-8.* But, though this is the earliest alphabet known, there can be little doubt that all London-made plate had long been stamped with an alphabetical letter, varying in each year, as the sayer's mark, and that it is only because early English plate is so scarce that we are unable to identify those letters in regular cycles. Between 1458 and 1477-8 the character of the date-letter is unknown. In the third cycle, which began in 1478, we have another Lombardic character, in which several letters have been identified — the first on the Anathema Cup of Cardinal Langton, dated 1481. The fourth cycle begins in 1498-9, with a small black-letter series, in which nine or ten pieces have been identified. It is rich in the pieces which are the glory of Corpus. The fifth cycle is occupied with another Lombardic series, and in this thirteen date-letters have been identified on as many pieces of plate. Those were the palmy days of Henry VIII., when piles of church-plate were

* See chapter on spoons.

melted and a great store of domestic plate manufactured. In the sixth cycle, beginning with 1538 and closing with 1558, we are in the last days of Henry VIII. and in the two reigns of Edward VI. and Mary. In this less plate was probably made, for reasons already named; at any rate, fewer pieces have been identified. In this alphabet we find for the first time a cycle of Roman capitals. To this succeeds, with the first year of the glorious reign of Queen Elizabeth, the seventh cycle, in small black-letter characters. When these are run out, in 1577-8, the eighth cycle begins with another series of Roman capitals, in which the letters, instead of being stamped singly on the silver, are inclosed within a shield; but though we are ready to admit that this neatness of stamping very often occurs, we cannot accept it as an invariable rule. To this large Roman alphabet succeeds, in 1598-9, the ninth cycle, in Lombardic letters; and, lest the frequency with which those characters recur in these earlier cycles should confuse either the reader or the buyer, we may inform them that, with other differences which preclude all possibility of mistake, this Lombardic cycle has cusps on the outside of the letters, while that beginning in 1518-9 is cusped on the inside; that in 1478-9 is cusped both on the inside and out, and that of 1438-9, the earliest of all, has no cusps either inside or out. Continuing our cycles—in the last years of James I. the tenth began in small italics, which was followed in 1438-9 by one of those alphabets which are the crux of collectors. This was a cycle of what is called court-hand, but which was in reality the old hand employed by law-writers in the XVI. and XVII. centuries. We quite agree with the writer who said of this cycle that a more crabbed character, and one less like a respectable alphabet, it is impossible to conceive. If it had only been used once it would not have mattered much, for we are now in the evil days of the Great Rebellion and the Commonwealth, when much more plate went to the melting-pot in the cause of the King or of his adversaries than was made to replace the loss. It unfortunately, however, happens that after two more cycles—one of black-letter capitals beginning in 1658, and another

of small black-letters beginning in 1678, and ending abruptly with *t* in 1696 — we find this crabbed court-hand repeated in another cycle from 1697 to 1715–6, and with it many of the finest pieces — made when the manufacture of plate in England revived in the reign of Anne — were stamped. To the true collector, however, no cycle of letters need be formidable; and a little insight into plate-marks will make the difference between these two cycles of court-hand as plain, to use the words of a plain-spoken dealer, as the nose on your face. The first two years of George I. saw the last of these hieroglyphics, as they are sometimes called; and to them succeeds a welcome cycle of Roman capitals, beginning in 1716, and followed in 1736–7 by a small Roman cycle. In 1756 came a cycle of black-letter capitals. Take courage, reader, for we are near the end. Then, in 1776–7, began another cycle of small Roman letters; then, in 1796–7, Roman capitals again; then, in 1816, small Roman. In 1836–7 a cycle of black-letter capitals marks the beginning of the reign of Queen Victoria, under whom the cycle has not only been run out, but we, in this year of grace, 1875–6, have just got to the *u* in a cycle of small black-letters. The 30th of next May will see the beginning of a new cycle.

We have thus galloped our reader through these successive cycles, twenty-two in all; but let him not forget that up to this time he has only three of the five marks on his spoon accounted for: 1, the maker's mark; 2, the mark of the Goldsmiths Company, the leopard's head crowned; 3, the sayer's mark, or the date-letter, which marks the year and identifies the precise period at which the piece was made. We ran him at such a rate through these alphabets that we had no time to point out that about the last year of Henry VIII. the fourth mark on his spoon is first found. This is that lion passant which is, perhaps, the plainest mark of all on any piece. The origin of this mark is rather mysterious. We first hear of it in the year 1597, when the minutes of the Goldsmiths Company speak of it as "*Her Majesty's Lion*," by which they can only mean it was in some way connected with the action of the Crown. But, before becoming Queen Elizabeth's lion, it had been that of her sis-

ter Mary, of her brother Edward, and also of her stern father. According to Mr. Chaffers, the first piece on which this lion passant occurs is dated in 1545. It is a spoon with a lion sejant at the end of the stem, and, as is invariable in early spoons, it has the leopard's head crowned stamped in the bowl; no doubt because, in early days, the bowl and shank were made separately, and to avoid fraud it was necessary that both parts should bear the marks of the Goldsmiths Company. But though this is the earliest piece known with the lion passant, it by no means follows that still earlier examples may not be discovered, and we very much wish that some of those laborious gentlemen who are engaged in calendaring the State Papers may fall in the course of their researches on some Order in Council, or Gracious Proclamation, enjoining the addition of this royal lion — for it at least came out of the coat-armor of the sovereigns to the three marks already rendered imperative by statute. And here let us observe how useful this additional mark is to the collector. It has been, unfortunately, our lot to see many forged pieces of plate; if, therefore, a choice piece is presented to an unwary purchaser, bearing four marks before the year named, let him scan it not twice, but twenty times, for it will almost to a certainty prove to be a forgery. The reader has now four of his five marks explained. He will find that these four marks will carry him down for more than two centuries. It was not till the twenty-fourth year of the reign of George III., in 1784, that the fifth mark was added in order to mark the imposition of a duty of sixpence in the ounce on all silver plate, a duty which in 1815 was raised to eighteen-pence, at which it now stands. If the reader will now look backwards on the information as to hall-marks which we have afforded him, he will find that all plate bearing the London mark with five marks must be modern; that is, less than one hundred years old. There are undoubtedly some fine pieces of modern make; for instance, the magnificent silver cisterns presented by the British Government to the arbitrators who settled the American difficulty at Geneva. These were made by Messrs. Garrard, the royal goldsmiths, and will stand comparison with those

splendid cisterns of the reign of Queen Anne, of which the late Lord Chesterfield, the Earl of Jersey, the late Lord Hastings, and the Marquis of Exeter are, or were, the fortunate possessors. That belonging to Lord Jersey is especially interesting, though it by no means is the largest, as being the manufacture of Child, the goldsmith of Charles II.'s reign, and founder of the bank which still flourishes under his name. But, as a general rule, plate made since 1784 is poor in design and unworthy of the notice of a true collector.

Carrying on our retrospect from 1784 up to the days of Queen Anne, we come to what may be called the paradise of plate-buyers. As we approach the year 1700, plate, and especially plain, solid, old English plate, is more and more abundant. Every one who has the fancy may have a chance of acquiring a two-handled cup, a pair of candlesticks, or, at least, a dozen of rat-tailed spoons, as they are called, because of the stripe which runs down the back of the bowl, another relic of the time when the bowl and shank of the spoon were made in separate pieces. There are, we should say, tons of this plate in the country, and it ought to be much more moderate in price than it is, if abundance of an object affords any measure of its value. Where, however, there are anxious buyers there will always be exorbitant sellers, and here, as elsewhere, the price of a thing is what it will fetch. The days are long past when, as at the Stowe sale, in what may be called the dark age of plate-buying, rat-tailed spoons could be bought at the melting-price, or a little above it, and when magnificent plateaux were actually melted for want of a buyer. Two, three, and four guineas an ounce are now readily given for fine spoons of that period; and as for more important pieces, we cannot mark the recent rise in their value better than by stating that a belted cup, bought a very few years back for £30 at the Hasting's sale, realized no less a sum than £167, when a celebrated collection was dispersed last summer at Christie's. The explanation of this rise is to be found in two facts: one, that Queen Anne plate is now the rage; the other, that the forgers, who have been at work at the earlier cycles,

have as yet hardly tried their cunning on plate of Queen Anne's time. We say hardly, because we have recently seen some very suspicious pieces of that date. But up to the present time buyers have spent their money freely, in the belief that all plate which professed to be of the reign of that Queen was genuine, and so their comfort would have been complete were there not occasionally something awkward and unforeseen in the marks which interfered with their content. What this something is we will now explain, and we only wish that all the dark passages connected with plate-marks were capable of as satisfactory a solution. It will be remembered that we have laid it down as a rule that all pieces of plate made after the year 1545 should have the lion passant on them. A rule, however, that is without an exception is scarcely a rule. It is like a sum without a proof. We will suppose a collector of Queen Anne plate, bearing this rule in his head, to fall on a piece of plate in which the date-letter is in the second cycle of that court-hand which we have mentioned, and which has a maker's mark, but on which the two remaining marks are quite different. One of these, if the stamps are pretty plain, and not rubbed off by generations of laborious butlers, he may discover to be the figure of Britannia with her shield and trident; the other, if he be ever so little of a herald, he will describe as a lion's head erased, that is, not as Mr. Chaffers calls it, separate, or without the body, but torn roughly off with a jagged edge, in contradistinction to *coupée*. The questions which will arise in his mind will be, What do these marks mean? and is the piece genuine? We proceed to ease his mind by informing him that the piece is not only genuine, but of better silver than in the ordinary standard; and as for the meaning of the marks, they denote an alteration in the standard made in the reign of William and Mary. The following is the account of the way in which these marks arose, as given by the anonymous writer whom we have already quoted: In early times in England there has been a great tendency in the wealthier classes to invest or hoard their savings in the form of plate. It was something like that feeling which induces the small Indian capitalist to carry all

his worldly goods about with him in gold bangles or anklets. A plate-collector has only to read the list of plate left behind them before the Wars of the Roses by Englishmen of every position, to be filled with despair that such a vast amount of costly property should have been melted down. No doubt almost all these accumulated hoards vanished in the troubles of the xv. century. But no sooner were peace and security established under Henry VII. and his successor than we find the same spirit as lively as ever. The wardrobe accounts of the Tudor sovereigns, and the wills of their subjects, sufficiently attest the amount of silver and gold annually devoted from the mint and the bullion market to be manufactured into plate. So it went on till the bad times and the hard times of the great Civil War came. It is matter of history how much plate was melted on either side. Here went almost all the College plate at our two Universities into his Most Sacred Majesty's mint at Oxford; and here, on the other hand, the sideboards of the great city companies, and the cupboards of well-to-do citizens of London and other great towns, were swept clean to find the sinews of war for the Parliament and Commonwealth. Here and there a Founder's cups and spoons at Oxford and Cambridge were spared; but, as a general rule, between 1638 and 1648 the bulk of the plate of the country went to the melting-pot. But at the Restoration, when the king got his own again, and Charles II. led his merry life in the Great Gallery at Whitehall, the goldsmiths and silver-smiths had again a good time of it. Plate was manufactured in great quantities, and bullion took that shape rather than the stamp of money. So it went on till the Revolution, and of that troublous time one might parody the well-known lines and say:

Woe to the land, to panic fears a prey,
Where plate accumulates and coins decay.

So it was when Dutch William came to the throne, there was great lack of bullion for the mint, and he and his advisers were at their wits' end what to do. At last they devised a plan, and we find it embodied in a statute of the

8th and 9th of William and Mary, ch. 8, sec. 1, by which it was enacted, that any persons who shall bring any sort of wrought plate between the 1st of January, 1696, and the 4th of March, 1697, into any of his Majesty's mints shall be paid five shillings and fourpence an ounce for the same; and then the section proceeds to say that all London hall-marked plate should be taken as sterling without waiting for a fresh assay. Of course, as five shillings and fourpence an ounce was much above the market price of silver bullion, King William and his advisers reckoned that vast quantities of plate would be brought into the mint; and this proved to be the case. Of all the destroyers of old English plate, none in his generation was greater than William III. Those months between January, 1696, and November, 1697, were fatal to many a noble piece of Caroline plate. But how did all this affect the standard of English plate? For a very plain and sufficient reason. Having got the plate of the country converted into coin, King William's object was to keep it in that shape. He did not wish his coins to be melted into plate, as had been the tendency of all times before his own. But how was this to be prevented? By a very simple expedient. Sec. 9 of the same ch. 8 declares, "And whereas it might reasonably be suspected that part of the silver coins of the realm had been, by persons regarding their private gain more than the public good, molten and converted into vessels of silver or other manufactured plate, which crime had been the more easily perpetrated by them, in regard the goldsmiths and other makers of plate by the former laws and statutes of the realm were not obliged to make their plate finer than the sterling or standard ordained for the moneys of the realm"—and then enacts that from and after the 25th of March, 1697, no silver plate should be made of less fineness than that of eleven ounces, ten pennyweights of fine silver in every pound Troy, the old standard having been eleven ounces, two pennyweights, and no piece of plate was to be put to sale until such time as it had been duly stamped with the marks of the new standard, those marks being, for the maker's mark, the two first letters of his surname, and for the marks of the mystery or craft of

goldsmiths, instead of the leopard's head and the lion, the figure of a woman, commonly called Britannia, and the figure of a lion's head erased. Of course, as the standard for silver plate was so much higher than that for coin, it was not possible to melt coin at once into plate, and so the king's object was gained. Thus far the anonymous writer, to whose explanation we would add the remark, that though it was not possible to melt coin into plate without an additional alloy of fine silver, and thus the statute might have had some deterring effect on goldsmiths bold enough to commit the crime in question, it could not prevent coin being melted with a view of turning it into plate by such a mixture as that to which we have alluded. But whether it had this effect or not, the statute remained in force till 1719, when, by an act of the sixth of George I., the old standard was restored, though the new standard was not abolished; so that since 1739 there have been two standards for silver plate—the old of eleven ounces, two pennyweights; and the new, or Britannia standard, of eleven ounces, ten pennyweights in the pound Troy, though, as might have been supposed, little plate has been manufactured of the new standard since the act of William was altered.

The reader is now in possession of all the information which we are able to afford him as to his five marks, and especially with regard to the new standard. Let him not be afraid to purchase a fine bit of Queen Anne plate, if he hears it is only Britannia, as though it were of base Birmingham manufacture, for it is in reality eight pennyweights in the ounce purer silver than pieces wrought in the ordinary standard. Nor let us forget to call to his attention that a great alteration was made by King William's act in the maker's mark. Before that statute the maker enjoyed perfect freedom in this respect. He might put his initials fancifully interlaced, or in monogram; or he might choose, as was common in earlier times, some emblem—a rose, a crown, a star; all that the Goldsmiths Company required was that every maker should have his own proper mark, known to the wardens or to the surveyor of the Company. How graceful many of those marks were

may be seen by the table of marks stamped on a copper plate still preserved in Goldsmiths Hall, and which we imagine to be those which the Government recognized between the burning of their hall, in 1666, and the year 1697. Before the Great Fire, earlier plates of makers' marks no doubt existed.

With the act of William what may be called the poetry of the maker's marks perished. Little could be made out of the first and second letters of a maker's surname. Besides, if, as likely, there were many makers at once rejoicing in the names of Smith, or Williams, or Jones, or Brown, how could their marks be distinguished? Nor is the existing arrangement much better. By the 12th of George II., in 1739, the maker's mark has been declared to be the initials of his Christian and surname; so if two John Smiths or two John Joneses make plate, their mark will be precisely the same.

We now sum up this part of our inquiry. From the present day up to 1784, all English plate, whether of the new or old standard, bears, or has borne, five marks — the sovereign's head, the lion passant, the date-letter, the leopard's head crowned, and the maker's mark; but in the case of the new standard, the lion passant and the leopard's head crowned give place to the figure of Britannia and the lion's head erased. Before 1784 the marks are four in number, and since the year 1719 there have been two standards for silver plate, the old and the new, which new standard was obligatory for all pieces made between 1696 and 1719. In 1739 the maker's mark was fixed at the initials of his Christian and surname, and in 1696 at the two first letters of his surname. Before that date the maker was free to choose his own mark; and, in passing, we may observe, that in those days of freedom he never exhibited the gross want of taste so remarkably displayed in the selection of modern trade-marks. Between 1696 and 1545 there were still four marks, the various cycles of alphabets succeeding each other at intervals of twenty years, except that the cycle which terminates abruptly in 1696 is shorn of its last letter. About 1545 the lion passant first appears. Before its appearance the marks were three, and this probably has

been their number ever since the year 1336, when the sayers's mark, which we take to be the annual letter, was first introduced. In 1300 we first hear of the leopard's head, which in 1336 is mentioned as crowned. Before 1300, and back to an indefinite period, the good and honest maker put his own mark on his wares.

It is, we imagine, hopeless to identify, except as undoubtedly English, the many pieces, spoons especially, which are stamped only with a maker's mark. All over the country, as we have already pointed out, there were silversmiths who, not being bound by the acts which affected the metropolis, honestly made their wares and stamped them with their own mark. These the dealers often call foreign, though their English character stares one in the face.

CHAPTER IV

SCOTLAND — IRELAND — FRANCE — GERMANY — HOLLAND — SPAIN — RUSSIA —
AMERICA.

IN Scotland attention was paid at an early period to the fineness of wrought gold and silver, and steps were taken by the Legislature in the reign of James II. (1457) to prevent frauds in the working of those metals. The goldsmiths of Edinburgh had their privileges confirmed, and were duly incorporated by James VII. in 1687, who extended their powers over the whole kingdom.

It seems clear that at this time but little plate, and henceforward none at all, was assayed except in Edinburgh, until the establishment of the office at Glasgow in the present century. In earlier times several towns used marks in compliance with the early acts of Parliament, but few instances of plate bearing them are now to be found. The earliest marks were the maker's and deacon's punches only,—the deacon answering to the warden of the London goldsmiths,—to which the mark of the town is added in 1457. The variable date-letter was adopted in 1681. It has been changed regularly ever since on the first hall-day in October. We have now enumerated four of the marks to be found on plate assayed in Edinburgh,—the maker's, the deacon's, the town-mark (a castle), and the date-letter. Two others have to be mentioned, one an alteration and the other an addition. In 1759, the deacon's mark was abolished, the standard

mark of a thistle being substituted for it, and in 1784, as in England, the sovereign's head was ordained as a duty-mark.

Of the several towns which used marks in earlier times, we have a very imperfect knowledge.

Glasgow, Aberdeen, Dundee, Inverness, Perth, St. Andrews, and others of less note, either used as a town-mark their arms or a contraction of their name.

The assay-office of Glasgow was established in 1819.

The Goldsmiths Company of Dublin, incorporated by a charter from Charles I., dated 1638, has the entire regulation of the trade in Ireland.

The marks used were the harp crowned, a date-letter, and the maker's initials. To these were added, in 1730, the figure of Hibernia, and in 1807 the sovereign's head.

No silver of the Britannia or higher standard was ever made. A company of goldsmiths existed also at Cork, and regularly elected its master and wardens each year, at all events from the middle of the xvii. century for some seventy-five years. The Cork goldsmiths marked their plate with a galleon and a castle with a flag-staff on separate stamps, but they did not use a date-letter. Plate thus marked toward the end of the xvii. century is found in and near the city of Cork. It is also found with the maker's initials, and the stamp STERLING sometimes in two lines: ^{Ster}
_{ling.}

In 1783 a colony of foreign Protestants was established in a village near Waterford. Many Swiss were among them, especially Genevese, from whom the village was called New Geneva. They exercised various trades, especially working in silver and jewelry. An assay-office was established with particular marks, but after a few years the settlement was abandoned, and the Genevese quitted the country. It is therefore probable that few, if any, articles were assayed or marked there.

EUROPE.

* "After the simple and uniform methods of stamping plate adopted in England by the use of the *lion passant* from the arms of England, appropriately denoting the standard, etc., the *leopard's head* taken from the arms

* "Hall-marks on Plate." W. Chaffers.

of the Goldsmiths Company denoting the assay, with the *alphabetical cycles* enabling us to determine the exact date of manufacture, and later, the *head of the sovereign* attesting payment of the duty; we are astonished and perplexed at the complicated and apparently incongruous methods adopted on the Continent by the employment of punches of animals, birds, classical heads, fabulous animals, and copies from Greek coins, which would baffle all the attempts of a sphinx to guess at their meaning; and which, moreover, appear to undergo a change every twenty or thirty years; new designs from heathen mythology being substituted to represent the various standards; in fact, it appears to have been the aim of the projectors of the laws to keep the secret of time and place entirely within the knowledge of the officials alone; hieroglyphics of the assay-offices and the wardens were inserted that fraudulent imitations of the marks might be more easily detected by them. This is especially the case in France."

Here, as we have already stated, a system of stamping gold and silver wares was adopted as early as the XIII. century, but, from the destruction of records in troublous times, the means of ascertaining the date of manufacture is not so easily determined as in England.

Prior to 1791, the marks that will be found on plate made in Paris are as follows:

1. The punch of the common-hall (*poinçon de maison commune*) from 1275-1791.

2. The maker's mark (*poinçon du maître*) from very early times.

3. The mark of the farmer of the duties (*poinçon de charge*) from 1672-1791.

4. A second duty mark (*poinçon de décharge*) from 1681-1791.

1. The punch of the common-hall was in early times the *fleur-de-lis*; afterward, say from 1461-1783, it was a letter of the alphabet crowned. This was probably at first added to the *fleur-de-lis* rather than substituted for it. It was not, however, until the year 1672 that the addition of the mark of the farmer of the duty enables us to identify with certainty the year signified by any particular alphabetical letter.

From 1784 the letter P crowned was substituted for the alphabetical letter as the Paris mark, the punch at first

bearing the last two figures of the date (*e. g.*, 87 for 1787) between the crown and the letter, the shape of which varied each year.

2. The maker's mark was no doubt used long before it is actually mentioned or prescribed by any statute.

In the xiv. century it was a punch with a countersign, which consisted of some small emblem or device, with a *fleur-de-lis* or a crown, or both. To this was afterward added, it is said in 1493, the two small points or dots which are commonly observed in the marks of French goldsmiths. By 1506 the maker had added the initials of his name.

3. The marks of the farmer of the duty were adopted on the imposition of a plate duty in 1672. It was the mint-letter of the town, under a *fleur-de-lis* or crown, and for Paris was the letter A.

A new design for the letter was adopted by each successive tenant of the post. Mr. Cripps (Old French Plate) gives a list of twenty-two Paris farmers general of the duties and their marks, from 1672.

4. The fourth mark was added in 1681, when the farmers obtained the right of marking plate both in its rough state and again when finished, by way of better security for the collection of the tax. The mark was a small one, usually a human head or that of some beast or bird. In the provinces, besides the maker's mark, a shield of the town arms, accompanied or not by a date-letter, or in some instances, perhaps, a date-letter only, was the usual town-mark until 1784. In some places, however, they seem to have used, at least in early times, the first two letters of the name of the town, or the first letters of each syllable of it, or sometimes its first and last letters. Mr. Cripps is inclined to attribute the mark consisting of the letters $\overline{M}$ O $\dot{P}$ in Lombardic characters, which occurs on a plate of the xiv. century in the South Kensington Museum, to Montpellier. A M, in the same style of lettering, seems at one time to have been used at Amiens. The *lamb* and *flag* of Rouen and the *bend* of Strasbourg show the use of the town arms.

Whether the arms or letters were used, a date-letter was often added in the course of the xv. or later centuries;

indeed it was the great number of different alphabets in use, and the confusion thereby created, that at length occasioned the abolition of all date-letters in 1783 and the substitution of a new and peculiar mark for each place to which the year should be added. We might almost infer from this that some of the provincial guilds, following the example of Paris, had used no mark except an alphabetical letter.

From 1672 the mark of the farmer of the duty should be found on provincial French, as on Paris, plate in addition to the town-mark, maker's mark, and date-letter.

There was probably a farmer of the duty to each of the provinces into which France was divided from the time of Louis XIV. ; and at the principal or mint town, plate must have paid duty and received the mark of the charge and discharge by way of receipt. The new town-mark of 1783 is unfortunately no clue to any other one ; for it was in hardly any case an armorial bearing, but some quite modern and fanciful device, accompanied by the last two figures of the year, or else some small secret and variable character ; though, as they were in use only from 1784 to 1789, five troublous years in which little plate could have been made, it must be confessed that they are of small interest.

Tables of these marks are given by Mr. Cripps (Old French Plate).

From 1789 a period of blank chaos intervenes until, in 1797, the necessary step was taken of starting the craft afresh upon a modern basis. Possibly it was found difficult to get on any longer without taxes. This new departure was effected by the law of 19 Brumaire, year vi. (9th Nov., 1797), which is not without some importance, as it is the groundwork of the legislation of all modern French and nearly all Continental States.

There are two standards for works of silver, one of .950, the other .800 ; these are expressed in *thousandths* (millièmes), the old denominations of *karats* and *deniers* being discontinued. There are three principal punches : 1. That of the maker—the initial letter of his name, with some symbol ; 2. That of the standard—a cock, animal, or head, with Arabic figures 1 or 2, to denote the standard ; 3. That

of the assay-office — a classical head, accompanied by the number or sign of the department. Other marks are provided for ancient, for foreign, and for plated wares, but it is hardly worth while venturing into the bewildering sea of modern French hall-marks, since they are of comparatively little interest to amateur or collector, and of none to the antiquary.

The duty is one franc per hectogramme on silver, not including the expense of assay. Foreign plate must be sent to the nearest assay-office, where it shall be marked with the punch E T (*étrangère*), in addition to the usual marks, and *at the time* of importation.

* “The great centers of goldsmiths’ work, Augsburg and Nuremburg, where probably nearly all the finest pieces of plate were produced in the xvi. and xvii. centuries, do not appear to have dated their works, as we seldom find more than two marks, viz., that of the city and that of the maker.

“In Germany and Holland, it was formerly the custom to indicate the date by means of letters, as a letter is generally found in juxtaposition with the town-mark and that of the maker, but this seems to have fallen into disuse toward the end of the last century. On many pieces of German plate are stamped the figures 13 or 12; these numbers refer to the quality of the silver according to Cologne weight, viz., thirteen parts of fine silver and three parts of alloy, making up the sixteen loths of which the *Cologne mark*, or half a pound, consisted. It is still adopted in the northern parts of Germany, but Troy weight of twelve ounces in the pound is mostly used.”

Many of the cities of Spain had corporations using stamps for the marking of gold and silver smiths’ work, showing the place of manufacture and the maker’s mark.

Russia, in addition to the city arms and maker’s marks, stamps the date and the number of parts fine.

It is impossible to trace the stamps and marks of many pieces of plate, as, notwithstanding the laws passed in so many separate governments and corporations, great numbers of pieces of goldsmiths’ work, in the museums and in other collections, are either without systematic stamps, or the stamps are no longer to be recognized.

In America, during Colonial times, there does not appear to have been any system of marking. The maker’s mark,

* “Hall-marks on Plate.” W. Chaffers.

initials, or name only is to be found, without any guide as to date. The first goldsmiths settled at Boston, and some of their wares are still to be found, made as early as 1650. In 1767 the silversmiths of Philadelphia must have been as dissatisfied as their predecessors of the xv. century in Europe, at the abuses and frauds in the trade, as they petitioned the governor "for the establishment of an assay-office to regulate assays and stamp gold and silver."

In the United States no assay-marks are used, and no *State* protection is afforded to purchasers of plate; they can only trust to the standing and reputation of the maker and dealer. The standard is the same as the English *sterling*, 925-1000 fine, the word *sterling* being stamped on the article, together with the name or mark of the maker.

Prior to 1868, the coin standard, 900-1000 fine, was generally in use; the word *coin* is frequently met with on silver of that date. The higher, or Britannia, standard was rarely used.

At the United States assay-office in Wall street, New-York, assays are made for the public for a fee of two dollars, but no assay similar to those of the Goldsmiths Hall, London, from a few grains scraped here and there on an article of silver, are undertaken. The piece, such as a spoon or fork, is melted down before assaying.

The duty on importations is forty-five per cent., but since the decision in the case of *Betts v. Robertson*, collections of old silver are exempt as *collections of antiquity*, even if the silver is of the periods of the xvii. and xviii. centuries.

Collectors owe a debt of gratitude to Mr. F. H. Betts for the pains he took to bring this case to a successful issue.

CHAPTER V

HISTORICAL SKETCH — FRAUDS AND IMITATIONS — TRANSFORMATIONS — PLATE
FORGERS.

HE patron of the goldsmiths of France was Saint Eloi, Bishop of Noyon (d. 659). He was apprenticed to a goldsmith named Abbo, and founded several monasteries which contained *ateliers* for the manufacture of ecclesiastical ornaments. He was also chosen as patron of the guild of "Hammermen" of Scotland, or Smiths, among which goldsmiths were anciently included until those of Edinburgh obtained a separate charter in 1586, confirmed in 1687. Saint Dunstan, of Glastonbury, patron of English goldsmiths, and especially of the Goldsmiths Company, of London, employed his time between religious exercises and the manufacture of sacred vessels and ornaments of the church. He died 988, and was buried in Canterbury Cathedral.

The breaking up of the Roman Empire, and the convulsions through which Europe reached new life, firm governments, and well-ordered society, would have buried the very memory of the arts but for one protector, the Christian Church. Gaul, Spain, and Britain, including Western Europe, were colonies and provinces of the Roman Empire in the III. century. The military colonists brought with them the arts of the imperial city.

After the fall of the Empire the monasteries became the nurseries of art, and especially of the art of the goldsmith.

In the ix. and x. centuries the goldsmiths of Ireland produced brooches and personal ornaments, chalices, covers for books of the gospels, reliquaries, croziers, and other objects of religious use, unsurpassed in the rest of Europe; but it was not until the xi. century that the old traditions of Byzantine art succumbed under the influence of mediæval design.

The xii. century was fruitful in the production of large and costly pieces of work, few examples of which remain. The monk now begins to give way to the professional craftsman, though he does not disappear altogether from the scene. It was during this century that London goldsmiths were "amerced for being adulterine." The art of precious metal work and jewelry of the Middle Ages reached the highest perfection during the xiii. century, reigned through the xiv., and this excellence slowly declined during the xv. The personal splendor of princes and noblemen during these centuries was great. The goldsmiths of Burgundy and of the low countries were the most accomplished artists of their time; the houses of feudal lords were furnished, many of them, very richly, with silver, silver-gilt, and occasionally pure gold plate.

"Before the close of the xv. century many causes were combining to bring about a change in the arts of painting, sculpture, and architecture. The taking of Constantinople by the Turks, the Council of Florence, and the reunion of the Greeks, brought the Greek language and literature to the knowledge of the Italians. This was the '*Renaissance*,' or revival of the ancient learning. We have in our day but a faint conception of the delight and excitement which this revival produced in learned Europe, more especially in Italy. It must be enough here to say that the arts, and that of the goldsmith with others, were engaged wholly in the new range of thought and of aspirations which possessed the rising generation."

Numberless vessels were broken up, melted, and re-made, all over Europe, in Italy and France especially. The lovers of the new fashions had no sort of sympathy, such as we feel, with the splendor and skill of older generations.

The goldsmith had been the type of the complete artist during the past ages. He worked in all materials, and pro-

duced an infinite variety of designs for all sorts of things, and on every scale of size and magnificence. Under the revival, it will be found that many of the greatest painters, sculptors, and architects had been goldsmiths first, or had obtained their education in art in the workshops of master goldsmiths.

The work of the XVI. century reached its greatest splendor and beauty in the hands of Benvenuto Cellini. In England, increasing wealth and luxury told with especial effect upon the art and craft of the goldsmiths. Five or six hundred or a thousand pounds (a large sum in those days) was the ordinary value, we are told, of the cupboard of plate to be found in the home of a knight, gentleman, or wealthy merchant, by the year 1586; the merchant excelling the others in "neatnesse and curiositie." Even the farmer used silver instead of pewter, and had "a silver-salt, a bowl for wine (if not a whole neast), and a dozen of spoons to finish up the sute."

Notwithstanding this, there was no such celebrated smith to point to in England as Italy can boast of in Benvenuto Cellini, France in Etienne Delaulne, Germany in Wenzel Jamnitzer, or Spain in Arphe. It is difficult to give the names of the artists who executed even important works, from the loss of all evidence by which to identify their names with their private marks. Suffice it to say, that as in later times the goldsmith might depend upon a Hogarth or a Flaxman, so in the reign of Henry VIII. he had the aid of a Holbein. The engravings of Hollar preserve some of the designs of Holbein for cups, ewers, and the like, all full of the charm of the new style.

There were but few changes of fashion in the first part of the XVII. century. Much of the splendor with which the art of the revival had filled the castles and palaces of Italy had become by that time familiar to all the north of Europe. No art, however, so closely bound up with the habits of men as that of the goldsmith remains long stationary. The light and graceful leaf-work, the admirable figure-work, and the simplicity and dignity of both religious vessels and household plate and ornaments, gave way to heavy and coarse

designs. More count was made of weight, in working the precious metals, than of beauty. The large quantities of silver that came into Spain from Mexico led to excesses in the use of plate and splendid furniture.

Much plate, and of very fine design, was made in Portugal. In Germany the great guilds of Augsburg and other cities continued for the first thirty or forty years of the century to produce excellent goldsmiths.

The reign of Louis XIV. was a time of great encouragement for silversmiths in France, but the love of size, weight, and ostentation prevailed over that of elegance and beauty. Fire-dogs, basins, jugs, tables, seats, mirror-frames, cabinet-mounts, and toilet-services were made on a massive scale. Much of this was melted down during the wars at the end of the century. "They had cost ten millions (of francs), and produced three." In England, toilets of silver became the fashion; the king's rooms in Whitehall-place, even those of the maids of honor, were furnished with silver services; mirror-frames and basins and every article for use were of that metal. These were, however, melted down by William III., who raised the standard (1697), and ordered the goldsmiths to use the first two letters of their surnames for their mark. The books containing these fresh entries give not only the names of the craftsmen, but the mark used by each, with the date; we are thus enabled for the first time to positively identify the names of the makers with their registered mark. It was during this century that the London smiths frequently combined the business of banking with their trade, many of the gentry being glad to adopt the practice of keeping "running cash balances" with their goldsmiths for safety's sake, instead of keeping gold in their own houses. This, indeed, is the origin of modern London banking, and in some cases existing firms actually represent ancestors who came in for their business in this way, and gradually dropped their earlier calling for the new one.

It must be borne in mind that the marks on plate are the names of the actual manufacturers, the names of the goldsmiths to whose order the pieces were made not being recorded. Very few were workers themselves, although

they probably furnished designs. There are necessarily in every piece of decorative plate three parties to whom the credit of production must be ascribed, viz., the *artist* who designs it, the *plate-worker* who makes it, and the *goldsmith* who sells it and becomes the publisher.

Nearly all the celebrated plate-workers from 1685 to the first quarter of the following century, who added so much to the perfection and beauty of the English plate of this period, were of French origin, and were probably Protestants who quitted France after the revocation of the Edict of Nantes on the 18th of October, 1685, having become proficient in their trade under the celebrated goldsmiths of the reign of Louis XIV. The result of this despotic act was that four hundred thousand Protestants, among the most industrious and intelligent of the nation, quitted France and took refuge in Great Britain, Holland, Prussia, Switzerland, and AMERICA. Being composed largely of merchants, manufacturers, and skilled artisans, they carried with them their knowledge, taste, and aptitude for business. England in particular gained immensely in perfecting the arts of goldsmiths' work.

The new standard was soon found to be not so durable in use as the old. In 1720 the ancient national standard of sterling silver was again restored, although the newer standard was not abolished, both being made legal.

French taste pervaded Europe during the first half of the XVIII. century, but the discoveries of Herculaneum and Pompeii turned the attention of artists toward classical antiquity and influenced the silversmiths in their designs. This treatment forms the style called in France *Louis Seize*, and in England connects itself with the names of Wedgwood and Flaxman, and the brothers Adam. Nothing can exceed the beauty of the best examples of this period, with its graceful wreaths looped up over medallions, or tied with ribbon knots; the delicate hinds' feet, which are such a distinctive feature of the style, will also recur to the mind.

In France, after the death of the king, "came the deluge." The greater part of the ancient shrines, chalices, reliquaries, croziers, and other sacred utensils were seized by commis-

sioners, the stones removed, the weight of metal noted and sent off to the revolutionary mint. This destruction was, unfortunately, by no means confined to France. In Italy, in Spain, in Malta, where the armies of the revolutionary government were in possession, whatever could not be removed or hidden was seized and sent to Paris. The taste of the French Empire under Napoleon was a dry and affected classicalism. It was without the grace of the days of Louis XVI. In England the old designs gradually fell into disuse, and there is not much to be said in favor of plate made at the close of the last century.

* "In the first busy centuries of the Anglo-Saxon race in America, when the rude forces of the continent had to be conquered, and the whole of man's energies was devoted to the development of the natural resources of the land and to the procuring of the daily necessities of life, the young country had no time for the formation of a national style in art or letters.

"The good old styles and methods of the mother-country sufficed for them, and the people were content to run in the lines that their parents and grandparents had followed. But with advancing civilization, with the greater wealth, and the consequent leisure that it brought, came the time for them to assert their independence otherwise than politically. The day of imitation had ceased, and American taste began to be no longer the mere echo of European culture."

However interesting this progress may seem, a consideration of contemporary work would be inconsistent with the design of a hand-book on "Old Plate."

FRAUDS AND IMITATIONS.

† At the present day the sale of antique plate with forged hall-marks is carried on to a great extent, especially in England, where, in consequence of the publication of tables of date-marks, its precise age may be ascertained; and the value of old plate having thereby increased enormously, forgers are busy counterfeiting the ancient marks, not only in England but on the Continent.

* "The Magazine of Art," London, Dec., 1885.

† "Hall-marks on Plate." W. Chaffers.

By the electrotype process an ancient vase, cup, or any piece of plate may be molded with the greatest exactness, showing the minutest chasing and engraving, and even the hammer-marks of the original, as well as the hall-mark itself; these reproductions are difficult of detection to the uninitiated, but an expert will at a glance discover the spurious copy, although the means by which he arrives at such a conclusion are not so easily explained. An experienced numismatist will, by the feel, as well as the sight, distinguish between a true and a false coin; so a perceptible difference will be observed between a genuine piece of old chased silver and its modern prototype; there is about the latter a greasy, unsatisfactory appearance, which a practiced hand and eye will at once detect. Of course, in these electrotype copies, the reverse would show the crystals formed in the process; but these are inside the cup or vase, and, if in sight, are tooled over to prevent detection.

Sometimes English hall-marks are cut from a spoon or small article, and transferred to a large and more important piece of plate, such as a cup or vase, perhaps of old German manufacture; this might be detected by an assay, to ascertain if the quality correspond with the English standard, foreign plate being usually inferior, which could be done with little trouble and at a trifling cost at an assay-office by scraping a few grains from the piece. On close examination with a magnifier, the transposed fragment containing the hall-mark may be traced by the line round the edge, which is generally inserted with solder, or, if highly polished, the junction may be observed by applying the fumes of sulphur, or by the blow-pipe.

In examining pieces with supposed counterfeit or forged hall-marks, several *indicia* must be specially considered. We must first try and divine the motive of falsification; whether it be to pass off inferior or base metal as standard, or whether the object be to deceive by making the piece appear of a more ancient date than it really is, by placing the counterfeit of the old die upon good silver, and taking advantage of the increased value between antique and modern plate. In the first place we easily arrive at a safe conclusion by an

assay; in the second we must, to a great extent, be guided by the style and fashion of the vessel, and judge whether they correspond with the date assigned to it by the stamps, which, if copied accurately from the English hall-marks, can be easily ascertained. Again, the methods of manufacturing plate, ancient and modern, are essentially different, as indicated by the presence of hammer-marks, etc. The style of ornamentation in *repoussé*, engraving and chasing, differ materially; the color and tint of old gilding is also difficult to imitate. Moreover, we must not be misled or taken off our guard by abrasions, marks of wear and tear, or rough usage, as these are easily counterfeited.

Another method of detecting spurious plate is by a close observation of the position of the hall-marks on the piece of plate under examination. The stamping of plate at the assay-offices is not done at random, but is subject to official orders and regulations, and rules are issued instructing the stamping clerk on which particular part of each piece the punch is to be applied. This established practice dates from an early period, and was so constant that any deviation will, to a connoisseur, raise in his mind doubts of the genuineness of the piece under inspection. From habit, any person accustomed to examine ancient hall-marks knows exactly the position in which they ought to be placed, and an inexperienced person will do well to compare a doubtful piece with an undoubted specimen, and form his judgment accordingly.

Spoons are sometimes found metamorphosed into *Postles* by the addition of a modern statuette of a saint cut from a German spoon, or are even turned into forks. In Holland and in Germany spoons are still made in the style of the xvi. and xvii. centuries, and recently large quantities have come into the market.

We may here remark that the old-fashioned French pattern spoons, which have been superseded by the modern fiddle-head, instead of being consigned to the crucible are purchased by silversmiths at the *melting price*, the bowls being chased with fruit and gilt, and form very elegant spoons for dessert, but of course the chasing is modern and

not of the date indicated by the hall-mark; the large old-fashioned plain tea-kettles, tea-pots, and milk-jugs of the last one hundred and fifty years are in like manner elaborately chased or engraved by modern artists. Deception is practiced in many other ways; for instance, an antique silver bas-relief with its hall-mark is soldered into the center of a salver, the border being modern and very heavy; the new hall-mark (of the border) is erased, leaving only the old one visible, and the purchaser is deceived, thinking the whole salver is antique.

The duty-marks of the sovereign's head denoting payment of the impost was first used in 1784, and in the case of foreign plate the sovereign's head and letter F in 1867. These additional stamps at once proclaim the comparatively recent date of a piece of plate; to remedy this, the intrusive stamps are frequently erased, leaving only *four* marks as previously used instead of *five* or *six*, which, if it does not convince every collector, at any rate puzzles him, and in many instances the deception is successful.

Even the experienced collector may occasionally be deceived, and it requires somewhat more than a hasty glance to arrive at a satisfactory conclusion on the merits or demerits of a piece of plate,—*e. g.*, an isolated spoon with cleverly imitated hall-marks might pass muster, but when a whole set is produced, suspicion is naturally aroused, and a more scrutinizing investigation with the magnifying-glass becomes necessary. We shall perhaps discover that the three or four hall-marks exactly correspond on each spoon and all are precisely in the same relative position or distance from each other, the same angle of inclination of each punch; in fact, the exact counterpart in the minutest particular. Now a little reasoning on this coincidence will prove that such a close resemblance of one set of stamps to another amounts to an impossibility on genuine spoons. When we consider the method of stamping at the hall, the marks being punched with several punches at different times, the maker placing his registered stamp upon the article before he sends it to be assayed, and after the assay is completed the hall-marks are placed by its side.

TRANSFORMATIONS are common, and old-fashioned articles of plate are frequently beaten out, added to, or ornamented in such a manner as to render them serviceable and attractive, still retaining the ancient hall-mark, although it may appear in a wrong position on the piece. Old saucepans of Queen Anne's time, having become unsalable, are converted into tankards and mugs; dishes originally plain are turned into chased waiters or baskets; old decanter-stands (now out of date) are by trifling additions turned into soy-frames, etc. Manufacturers are allowed in England to add to any piece of silver a quantity not exceeding one-third of the whole, which additional piece may be sent to the Goldsmiths' Hall and stamped, but these additions must be made in such a manner as not to alter the original use for which it was intended. Thus a piece may have a foot, handle, spout, or stand affixed; an old tankard may have a lip attached for pouring out liquids, but it must not have a spout added so as to serve as a coffee-pot; in fact, no piece whatever may be diverted from its original use by any addition or alteration. Pieces of hall-marked plate which have been added to, beyond the limit of one-third proportion to the weight of the article, are subject to a duty upon the whole, and must be stamped accordingly. The old hall-marks in this case are not obliterated, but a new series of hall-marks are placed under the original marks; hence the occurrence of these two sets of hall-marks reveals the alterations and additions made by the manufacturer. Before the year 1700 the marks were placed upon cups and bowls *outside* on the margin near the mouth. On tankards they will be found on the margin to the right of the handle, and if a flat lid, straight across in a line with the purchase-knob or sometimes upon the flange; dishes and salvers, upon the faces. At and after Queen Anne's time these rules were altered, and instead of being so conspicuously situated, the marks were placed on the backs, and upon cups and bowls were stamped underneath, or inside the hollow stem of the foot, and inside the lids of tankards.

In early spoons the leopard's head crowned was placed inside the bowl close to the stem, the maker's mark, date-

letter, and lion on the back of the stem, but on rat-tail spoons of the latter half of the xvii. century all the four marks were placed on the back of the stems. The books of the Goldsmiths Company of London having perished in the great fire of 1666, the orders for the application of the stamps in their relative positions on articles of plate are unknown, but there was evidently a regular system adopted as in France. The application of the punches in that country was intrusted to the comptrollers of the bureaux, and in this operation to insure uniformity a catalogue was published previous to the prohibition of massive plate in 1679, and again in 1819 and 1838, giving instructions for placing the stamps in the exact positions indicated on each piece of plate. To return to the "Quarterly Review."

Many things are cunning, said Sophocles, but nothing is more cunning than man, and this is certainly the case with our modern plate-forgers, many of whose works are admirable, only they are not antique. We have heard a good story on this point from one of our friends, who, having acquired at one *coup* two German xiv. century cups and covers exquisitely wrought, which were, after much investigation, proved to be forgeries by a well-known German maker, set off with them to the Continent, and bursting into the work-shop of the forger, who was calmly pursuing his trade, cried, "Was it you who made these xiv. century cups?" The answer was admirable. "Yes, I did; and I am not ashamed of them. You see they bear Fir cone of Augsburg as their mark, but this is not Augsburg, and so I can make xiv. century plate with that mark." Against such a forger as this — a great artist in his way — we scarce know what is to be said, except that, as the workmanship was fine and the price moderate, our friend had not very much to complain of. Besides, he ought to have known that to be able at one moment to acquire *two* such works of art of the xiv. century was something quite beyond the bounds of possibility.

Few people would venture to buy a professed diamond or other precious stone on their own judgment, lest that should

happen to them which befell a noted foreign millionaire, who bought for a large price a reputed sapphire, which was fortunately found to be only an antique paste before he had completed the purchase. Fewer still would buy on their own judgment a fine coin—or, to come down to more domestic matters, a fine horse—unless in each case they had special knowledge, and were diamond dealers, numismatists, or, as the case might be, horse breeders. The same rule holds good with plate in these collecting days. The time is long past when, in any provincial town, or, for that matter, in shops in London streets, plate of the time of Queen Anne, and occasionally choice pieces of earlier reigns, and more especially spoons, could be bought at a moderate price.

In the face of such prices when forgeries abound, and when every one who is in possession of a genuine thing—be it picture, print, china, precious stone, or plate—is well aware of its worth, and probably puts an exaggerated value on it, what more can we do than repeat to the intending plate-buyer those two words—caution and good advice?

CHAPTER VI

AMERICAN SILVERSMITHS.

BOSTON — ALBANY — NEW-YORK — PHILADELPHIA — PROVIDENCE.

WE have previously stated that Boston was the home of the first goldsmiths. * "In October, 1652, when Massachusetts undertook to supply the deficiency of specie by a silver coinage, Joseph Jenks, of Lynn, a native of Hammersmith, near London, was employed to make the dies. The money was coined by John Hull, a gold and silver smith, on whose land the '*Mint House*' stood, and Robert Sanderson, of Boston." John Hull was born at Market Harboro, Leicestershire, 1624; arrived at Boston 1635; died 1683. He was not only a goldsmith, but a successful merchant, and one of the founders of the First Church; his mark, together with his partner's, is to be found on silver in the possession of this church, the Old South, and the First Church, Dorchester.

He writes in his diary: "After a little keeping at school, I was taken to help my father plant corn, which I attended to for several years together; and then, by God's good hand, I fell to learning (by the help of my brother) and to practice the trade of a goldsmith."

In 1652, the General Court ordered a mint to be set up. "And they made choice of me for that employment; and

* "History of American Manufactures." Bishop.

I chose my friend Robert Sanderson to be my partner, to which the Court assented."

Robert Sanderson, or Saunderson, was probably Deacon Robert Sanderson, who died at Boston, 1693.

Another entry in the diary reads:

"1659. 1st of 5th. I received into my house Jeremie Dummer and Samuel Paddy, to serve me as apprentices eight years."—(*Archæologia Americana.*)

"Jeremiah Dummer was a goldsmith; married in 1672 Hannah Awater." He was the father of Governor William Dummer.—(*Heraldic Journal.*)

Timothy Dwight (born 1654, died 1692), another goldsmith, was in business from about 1685, and it is supposed that he was succeeded by Samuel Burt, his apprentice. He died about 1754. Afterward his son (?), Benjamin Burt, carried on the business. We find the name of John Burt on the Brown loving-cup at Harvard (1731), and on a flagon at King's Chapel, given to the new North Church, 1745; that of W. Burt on a flagon presented to the South Church, 1748, while that of Benjamin Burt is on a tankard presented to the First Church, in Dorchester, 1808. John Foster, an apprentice of Benjamin Burt, commenced business about 1795. He was a deacon of the Old South, and made the Communion service in use at the Second Baptist Church in Baldwin Place. In the annals of King's Chapel, mention is made of one *Cross* "makeing two ps plate," 1695, and *William Cowell* "for Mr. Wats's plate," 1728. The latter name is on a tankard, "the legacy of Mrs. Mary Ireland to the Old South Church, 1763."

Jacob Hurd, goldsmith, of Boston (died 1758), was the father of the celebrated engraver, Nathaniel Hurd (born 1730, died 1777). The elder Hurd's name is on plate at Christ Church (1732), the First Church, Dorchester (1736 and 1748), and the First and Second Churches, Boston.

Among the list of subscribers to "Prince's Chronology," 1728-36, are Mr. Jacob Hurd, *goldsmith (for six)*, Mr. Andrew Tyler, *goldsmith (for three)*. None of the goldsmiths of Colonial times seem to have depended on their trade alone; they were also engravers of book-plates, cards, bill-heads, dies, and seals.

We insert the following advertisement from the "Boston Gazette," 28th April, 1760:

"Nathaniel Hurd Informs his Customers he has remov^d his shop from Maccarty's Corner on the Exchange, to the back Part of the opposite Brick Building, where Mr. Ezekiel Price kept his Office, where he continues to do all Sorts of Goldsmiths' Work, likewise engraves in Gold, Silver, Copper, Brass, and Steel, in the neatest Manner, at a reasonable Rate."

Hurd probably never married. His brother Benjamin was a goldsmith, as was also his brother-in-law, Daniel Henchman (son of Rev. Nathaniel Henchman), whose mark is on the two chalices presented to the First Church, Boston, by Mrs. Lydia Hancock, and engraved with a coat-of-arms, evidently the work of Nathaniel Hurd.

John Dixwell was the son of Col. John Dixwell, one of the judges of Charles I. The regicide fled to America, and lived at New Haven, where he married (died 1689). In a list of Proprietors of New Haven, 1685, we find the name of John Davids or Dixwell.

The son moved to Boston, where he worked at the trade of a goldsmith. He was one of the founders and officers of the New North Church, and presented a cup to that church, 1717, no doubt made by him; the same initials I D are to be found on numerous pieces of plate in the possession of King's Chapel, Boston, the First Churches, Dorchester and Boston, and the Old South, Boston, made between 1700 and 1722. He died 1725.

In a foot-note in the "New England Magazine," Vol. III., mention is made of a MS. by Sl. Davis, of Plymouth, giving the name of a journeyman called Vent, a native of Germany, who excelled in silver-plate engraving. He mentions also Brigdon, Webb, Edwards, Pierpont, Burt, Bowyer, Parker, Belknap, Emery, Holmes, Tyler, Woodward, Frothingham, Codner, and though last, not least, Paul Revere.

* "Paul Revere was born in Boston, January 1, 1735. His ancestors were French Huguenots, and wrote the name Rivoire. His grandfather emigrated from St. Foy, in France, to the island of Guernsey, in 1685, after the revocation of the edict of Nantes, by Louis XIV., from whence his father,

Apollos, afterward called Paul, came to Boston, at the age of thirteen, and learned the trade of a goldsmith; his eldest son, Paul, received his education at the famous Master Tiles-ton's school. He had a natural taste for drawing, and it was his peculiar business, after learning the same trade as his father, to design and execute all the engravings on the various kinds of silver plate then manufactured."

At the age of twenty-one he joined the expedition against the French at Crown Point, holding the position of second lieutenant of artillery. During the Revolutionary War, he was at first major and afterward lieutenant-colonel in the regiment of artillery raised for the defense of the State after the British evacuated Boston.

After the close of the war, in 1783, he opened a foundry at the north end of Boston, on Foster street, where he cast church bells, brass cannon, and iron ware, which he continued until 1801, when he and his son — Joseph Warren Revere — established the extensive works on the east branch of the Neponset River, at Canton. They continued this business until the death of Paul, in 1818, when the son founded the Revere Copper Company, which is still in active operation.

Of the portraits of Revere, that by Copley shows him at the bench, in shirt-sleeves, holding a silver cup in one hand, with engravers' tools by his side.

Mr. Edward Ingersoll Browne, of Boston, has not only a teapot made by Revere, but a receipted bill for it, which he has kindly allowed us to copy.

BOSTON, April 2, 1789.

MOSES BROWNE, Esq.

BOT of PAUL REVERE & SON.

To Silvr Teapot, 16 oz. @ 7	-	-	-	-	-	£ 5 . 12
Making & Engravg,	-	-	-	-	-	5 . 8
Silver Stand for do. 6 oz.	-	-	-	-	-	2 . 2
Making & Engravg,	-	-	-	-	-	1 . 10
4 Silvr Salt Spoons,	-	-	-	-	-	18
						<hr/>
						£ 15 . 10
By Silver Salver, 25 oz. @ 7	-	-	-	-	-	8 . 15
						<hr/>
						6 . 15

Recd pay in full,

PAUL REVERE.

This mode of making out a gold or silver smith's account is a relic of an old English custom prevalent even in Shakspeare's time. In "The Comedy of Errors," Angelo, the goldsmith, says:

"Here's the note
How much your chain weighs to the utmost carat,
The fineness of the gold, and chargeful fashion."

ACT IV., SCENE I.

Nowadays, fortunately, buying plate by the ounce is restricted to the auction rooms. No art can flourish under such a system, nor can artists be expected to sell their productions by the ounce.

Old silver with Revere's mark is plentiful. He made vessels for King's Chapel, the First Church, and the Old South. His son Edward was a silversmith of considerable note. He died 1802-3, and was buried at Copps Hill. On the stone marking his grave, which is still to be seen, mention is made that he was a silversmith.

In the Boston Directory for 1789 are the following names. Two are classed under the head of silversmiths —

THOMAS REVERE and BENJAMIN BURT.

The remainder are goldsmiths, with the exception of SAMUEL MINOT, who is also an "Importer of plated and jewellery ware."

NATH'L AUSTIN,	DAVID GRIFFITH,	THOMAS PONS,
SAMU'L BELKNAP,	WILLIAM HOMES,	PAUL REVERE,
THOS. BENTLEY,	CHARLES LEACH,	JAS. RIDGEWAY,
STEPHEN EMERY,	NATH'L LEACH,	JOSEPH SMITH,
JOSEPH FOSTER,	BENJ'N PIERPONT,	T. B. SIMPKINS,
	DAVID TYLER.	

At Newburyport, Jacob Perkins (born 1766) assumed the management of the goldsmith's business of his deceased master, Davis, at the age of fifteen. He made gold beads and shoe-buckles in a superior manner, and invented a new method of plating the latter. At twenty-one he made dies for the Massachusetts mint. He afterward removed to Philadelphia, and subsequently to London. Many of his

inventions were rewarded by the medals of the Society of Arts of that city.

* "Abel Buell, an ingenious gold and silver smith, of Killingworth, Conn., about 1766, constructed probably the first lapidary machine used in this country." He was also associated with Amos Doolittle, of New Haven (died 1832, aged 78),—an engraver, who served a regular apprenticeship with a silversmith,—in issuing a series of historical prints and maps.

"Buell was also employed, with others, in coining copper money for the State, for which he constructed all the apparatus capable of making one hundred and twenty per minute."

"Joseph Hopkins, another silversmith, of Waterbury, before the Revolution, made plated knee and shoe buckles, silver sleeve and vest buttons, and other plated ware, some of which are still preserved."

Kilian Van Rensselear, a wealthy pearl merchant of Amsterdam, purchased of the Indians, in 1630, a tract of land up the Hudson, which, on the occupation of the Province by the British in 1664, was called Albany. To do business in this or other cities it was necessary to become a Freeman.

In November, 1713, the authorities issued the following ordinance :

† "Whereas complaints are made that severall persons in this city do presume to retaile and use manual occupations without being made freemen or citizens of y^e s^d City : It is therefore publish^d, ordain^d, and declar^d y^t no person or persons shall hereafter sell or expose to sale by retaile any ware or merchandise by themselves or any other person or persons whatsoever, or use any trade or mystery or manuall occupation in y^e s^d city or liberties thereof, unless he or they shall have his or their freedom and be actuall dwellers and inhabitants of y^e City afores^d."

Among the Freedoms purchased in 1781 appear the names of two silversmiths, John Folson and Joseph Hall.

In 1784 Balch & Fryer opened a shop near the north gate for the purpose of carrying on the gold and silver smith's business.

* "History of American Manufactures." Bishop.

† "Annals of Albany." Munsell.

Jewelers and silversmiths were numerous in New-York from an early period. We here give a complete list of gold and silver smiths from the

“REGISTER OF FREEMEN OF THE CITY OF NEW-YORK,

Commencing 29th September, 1683.”

ANDERSON, WILLIAM..July 5, 1746 G	KIERSTEADE, CORNEL'S May 30, 1702 s
BANCKER, ADRIAN...April 6, 1731 G	KIP, BENJAMIN .....May 30, 1702 s
BESLEY, THAUVET...Dec. 19, 1727 G	KINGSTON, JOHN...March 28, 1775 G
BOGARDUS, EVERARDUS July 5, 1698 s	LE ROUX, BARTHOL. May 15, 1739 G
BONNET, JAMES.....Jan. 31, 1769 J	LE ROUX, CHARLES..Feb. 16, 1725 G
BOURDET, STEPHEN...Aug. 4, 1730 s	LE ROUX, JOHN.....Jan. 8, 1722 G
BREVOORT, JOHN...Nov. 23, 1742 s	LORIN, PETER .....Dec. 3, 1751 J
BROADHURST, SAMUEL..Aug. 4, 1725 s	LYELL, DAVID.....Aug. 28, 1699 G
CARIO, MICHAEL.....June 25, 1728 J	LYNG, JOHN BURT...March 3, 1761 s
CARON, NICHOLAS.....Aug. 5, 1718 J	MARTIN, PETER.....Aug. 4, 1756 G
CORNELISON, CORNELIUS Au. 5, 1712 s	MORRIS, SILVESTER .Sept. 29, 1759 s
DAWSON, JOHN.....Jan. 31, 1769 J	MOULINAR, JOHN.....Aug. 7, 1744 G
DEPEYSTER, WILLIAM May 22, 1733 G	MYERS, MYER.....April 29, 1746 G
DEREMIER, PETER....Jan. 31, 1769 G	ONCLEBAG, GERRETT..Sept. 6, 1698 s
DUNN, CARY.....Oct. 29, 1765 G	OVERIN, RICHARD....Feb. 3, 1701 s
EDWARDS, THOMAS...May 25, 1731 G	PARISIEN, OTHO.....Jan. 31, 1769 s
ETTING, BENJAMIN...Feb. 8, 1769 G	PELLETRAU, ELIAS...Aug. 31, 1750 G
FIELDING, GEORGE...April 13, 1731 G	QUINTARD, PETER...May 18, 1731 G
FORBES, WILLIAM G. — 1773 G	ROBERT, CHRIST'R....May 4, 1731 s
FUETER, DAN. CHRIST'N Dec. 4, 1759 G	ROMINIE, JOHN Sept. 11, 1770 s
FUETER, LEWIS....March 28, 1775 G	ROOSEVELT, NICHOL'S Mar. 20, 1738 G
GOELET, PHILLIP....May 25, 1731 G	RYDOUT, GEORGE ...Feb. 18, 1745 G
GRIGG, WILLIAM.....Oct. 1, 1765 s	SCHAATS, BARTHOLO..May 22, 1708 s
HASTIER, JOHN....March 29, 1726 s	SKINNER, ABRAHAM..May 18, 1756 G
HAYS, ANDREW.....Feb. 8, 1769 G	SLYDELL, JOSHUA...Oct. 1, 1765 s
HEATH, JOHN...March 3, 1761 s	TEN EYCK, COENRAET..May 8, 1716 s
HOURTIN, WILLIAM...April 6, 1731 G	THOMAS, WALTER...March 21, 1769 s
HOUTENBURGH, TOBIAS May 25, 1731 G	VANDERSPIEGEL, JACO.Feb. 24, 1701 s
HUTTON, JOHN .....Nov. 8, 1720 G	VERGEREAU, PETER..July 11, 1721 s
JACKSON, JOHN.....April 6, 1731 G	WYNCOOPE, BENJAMIN.Aug. 9, 1698 s
KENDRICK, AHASUER'S, Au. 30, 1698 s	WYNKOOP, CORNELIUS.Jan. 10, 1727 s
KIERSTEADE, CORNE'S July 26, 1698 s	

G Goldsmith.

s Silversmith.

J Jeweler.

The last entry in the “Register” is that of June 13, 1775.

Two of the names appear in the entries at Goldsmiths' Hall, London.

"Dan. Christ. Fueter, Chelsea, next door to the Man in ye Moon, 8 Dec., 1753," and "Geo. Ridout, Lombard st., 17 Oct., 1743." It is evidently the mark of the latter on the Alms bason at Trinity Church, "Rev. Henry Barclay Presenter, 1747."

In the first Directory, 1786, we find that the

"Gold and Silver Smiths' Society meets on Wednesdays, at the house of Walter Heyer."

"Myer Myers, Chairman; Members,—Samuel Johnson, William Gilbert, Esq., Otto De Perrizang (Otho Parisien?), William Forbes, John Burger, Daniel Chene, Cary Dunn, Benjamin Halfted, and Ephraim Braffer."

Among the annals of the city for the same year, compiled from newspapers of the day, we read that

"John Burger, goldsmith, will continue for the ensuing year at the same house, No. 207 Queen Street, near Burling Slip. He solicits orders especially for large plate and gives the highest price for old gold."

"Mr. Montgomery, watch-maker, 33 Wall Street, near the Coffee House, takes orders for Thomas Reynolds of Phil. from those who want their arms, crests or cyphers engraved in any kind of stone for seals."

"Cary Dunn, gold and silver smith, has removed from the corner of Crown Street, to the adjoining corner of Maiden Lane and William Street, No. 31."

"Peter Bellodiére has brought with him from Paris a variety of articles in the jewellery line, such as Gold Chains, Bracelets, and Watch Cases, Diamond Rings, Buckles, Buttons, and Pins, Wedding Rings of a new invention, Gold Necklaces, Stock Buckles, Snuff Boxes, and Needle Cases, Spoons, Medaillions, and Sugar Stands, Milk Pots, and Sugar Tongs, Knife-handles, and Salt Cellars, &c. He is at No. 23, the corner of Maiden Lane and William St."

"Peter Maverick, at No. 3 Crown Street, carries on the seal-sinking, engraving, and copper plate printing. Ladies may have their tea-plate engraved in the most elegant manner, resembling the flat chasing, as neat as in Europe."

Peter R. Maverick (1755–1811), called Peter Maverick the 1st, was originally a silversmith; his son Peter Maverick (1781–1831) etched and engraved many book-plates.

In the early history of Philadelphia mention is made of several workers in metal. "Silversmiths received from half-a-crown to three shillings an ounce for working silver, and for gold equivalent."

In the accounts of Penn, Cæsar Griselm is mentioned as a goldsmith (it is probably his mark on one of the alms basons at Christ Church). D. Vaughn, a watch-maker, and Francis Richardson received £2 for a pair of Buckles for Lætitia.

Money scales and weights were made by James Allen, goldsmith, in 1719. Among the tradesmen admitted to the freedom of the city in 1717 and 1718 were Francis Richardson, William England, and Edward Hunt, *goldsmiths*. In 1767 the silversmiths of Philadelphia petitioned for the establishment of an assay-office to regulate, assay, and stamp gold and silver.

The act was prepared, and on being twice returned by the governor to the Assembly, it was agreed by a large majority not to further press it. It therefore fell through. No trace is left as to the tenor or wording of the bill, save that an inspector was to have been appointed.

The goldsmiths, silversmiths, and jewelers were represented in the Federal procession of 1788. (*Pennsylvania Gazette*, July 9, 1788.) "William Ball, Esq., senior member, with a silver urn. Standard bearers, Messrs. Joseph Gee and John Germon, carrying a silk flag, with the goldsmiths' arms on one side — motto: *Justitia Virtutum Regina*; and on the reverse the Genius of America, holding in her hand a silver urn, with the following motto: *The Purity, Brightness, and Solidity of this Metal is emblematical of that Liberty which we expect from the New Constitution*"; her head surmounted by fourteen stars, ten of them very bright, representing the States which have ratified; two less bright, descriptive of New-York and North Carolina, whose ratifications are shortly expected; one with three dark points and two light ones, an emblem of Rhode Island, and one with equal luster with the first ten, just emerging from the horizon, near one-half seen, for the rising State of Kentucky.

"After which followed the rest of the masters, with the journeymen and apprentices, in all *thirty-five*."

In Lancaster, in 1786, there were five silversmiths; Pittsburg, in 1791, contained thirty-seven manufacturers, and among these in 1808 were five watch and clock makers and silversmiths.

The manufacture of silver-ware, which had been commenced in Providence, soon after the Revolution, by Messrs. Saunders, Pitman, and Cyril Dodge, employed four establishments in that town in 1795. These belonged to Nehemiah Dodge, Ezekiel Burr, John C. Jenckes, and Pitman & Dorrance, who were chiefly engaged in the manufacture, on a limited scale, of silver spoons, gold beads, and finger-rings.

Jabez Gorham, born in Providence in 1792, was descended from John Gorham, who came from Northamptonshire, England, in 1643, and settled at Plymouth. At the age of fifteen he was apprenticed to Nehemiah Dodge, and commenced business soon after attaining his majority. After various changes his son, John Gorham, was admitted into the business, and he was the founder of the Gorham Manufacturing Company, the largest producers of art silver-work on the continent. The manufactory is still on the same ground, a portion of which was once occupied by the shop of Jabez Gorham.

CHAPTER VII

ECCLESIASTICAL PLATE.

CHALICES AND PATENS — ELIZABETHAN COMMUNION CUPS — FLAGONS —
ALMS BASONS — CANDLESTICKS.

THE preceding chapters have dealt with the marks by which the age and authenticity of ancient plate may be verified, and it is time to turn to what remains of the possessions of our ancestors, and to see what additional information may be gathered from its fashion or other circumstances.

It will be convenient to divide the subject into two portions, devoting the present chapter to ecclesiastical plate, and reserving decorative and domestic plate for separate consideration.

It is difficult to realize the splendor of the display that would have met the eye of him who entered one of the great cathedrals, or wealthy parish churches, on any high festival day in the three or four centuries that preceded the Reformation. As we have seen, the church was the nursing-mother of the arts, which lent themselves in their turn to the advancement of her services; the monks were the goldsmiths of the middle ages; what wonder, then, that the wealth of gold and silver in its shrines and treasuries was immense, so immense as to be almost incredible!

The misfortunes that befell the church during the wars and revolutions of Europe have left very few of these treas-

ures; Gothic chalices and their patens, remains of pre-Reformation art, are rare. Communion cups and covers of the reign of Edward III., made, no doubt, of the materials afforded by some more ancient chalices, are as scarce; but of those made in the first years of Queen Elizabeth a multitude of examples are to be found. From this time flagons, of shapes varying with their date, alms and baptismal basons, and candlesticks are more or less common. Art in these matters appears to have steadily declined from the middle of the xvi. to the middle of the present century, when a reaction has directed attention to the examples that Gothic art has left for our study and guidance.

Modern reproductions of these, in some cases admirable, in others still leave much to be desired; a slavish adherence to ancient models that cannot be surpassed would be better than the bastard results of coupling pure Gothic form with inappropriate ornamentation, or of adapting beautiful Gothic adornment to articles of tasteless modern shape.

CHALICES.

IN the early days of the Church, chalices were, no doubt, formed of various materials, some of them simple and quite the reverse of costly. But in process of time objections were found to these; wood was porous and liable to absorb a portion of the sacred element placed therein; horn was an animal substance and so formed by blood; glass, crystal, and precious stones were all brittle and liable to fracture; and at length the precious metals alone were allowed to be employed. It was decreed by the Council of Rheims, in 847, that if not of gold, chalices should be wholly of silver; tin being allowed only in cases where means to provide anything better were wanting. Other materials were forbidden altogether.

The history of the shape and design of the chalice is not without interest. The earliest examples which have survived, either in actual material or in drawings, were evidently devised from classic models and represented a form of elegantly shaped two-handled cups, such as is

German, about 1450.

Italian, XIV. century ?

English, with paten ; about 1550.

Spanish, 1549.

German, about 1520.

German, XV. century.

German, XIV. century.

familiar to us in Greek or Roman design. In short, at first it was an ordinary two-handled drinking-vessel.

But as the idea of the drinking-vessel became less prominent, as the Communion became less of a supper and more of a symbolical rite of tasting the consecrated wine, the chalice assumed a form of its own, which in its main features was fixed about the xi. century, though the refinement of its design was not matured until later.

The constituents of the chalice at this period were a hemispherical bowl, a wide spreading base, and a stalk with a large knob on it, half-way between the base and the bowl, for better convenience and security in grasping. This knob — or “knop” as it is generally called — is a distinguishing feature in the chalice form of cup, and was often very beautifully and richly decorated. The chalice retained this form until near the xiv. century — the continued persistence in the conservation of one type of design being doubtless due to an idea that the form had been fixed by ecclesiastical rule and precedent.

NO. 3.—CHALICE (1479); NETTLECOMBE,
CO. SOMERSET.

In the xiv. century the chalices were made taller, the bowls assuming a decidedly conical form, being narrow at the bottom, and having the sides sloping straight outwards.

In the xv. century they were usually broader at the bottom, with the sides still forming part of a cone, like that at Nettlecombe, County Somerset, England.

This chalice, together with those now preserved at Trinity and Corpus Christi Colleges, Oxford, have been selected as

illustrations chiefly because of their beauty and merit, but also for the reason that they are all three hall-marked, and their dates, therefore, approximately known.

The Nettlecombe chalice and its paten were brought to light by Mr. Octavius Morgan some years ago, and are of

the greatest interest, not only from their beauty and perfect condition, but from their antiquity, for they are older than any other hall-marked English goldsmith's work. They are described by Mr. Morgan as follows :

NO. 4.—PATEN (1479) ; NETTLECOMBE, CO. SOMERSET.

“The Chalice and Paten are of silver gilt. Their forms are elegant; both were originally ornamented with enamels, and although they have been in use for many

centuries, they have sustained but little injury. The chalice stands very nearly six inches high. The bowl is in form between a cone and a hemisphere; that is, the bottom is broad and round, while the sides continue straight and conical, a form which is rather indicative of its date. The bowl is supported on a hexagonal stem divided into two portions by the knop, which is a beautiful piece of goldsmith's work, formed by the projection from the angles of the stem of six short square arms, each terminating in a lion's mask, and having the intermediate spaces filled up with elegant flowing Gothic tracery of pierced open work. The lower part of the stem rests on a curved hexagonal foot, being united to it by Gothic mouldings, and the foot terminates in an upright basement moulding, which is enriched with a small vertically reeded band. One of the six compartments of the foot was ornamented, as is usual in ancient chalices, by a representation of the Crucifixion.

“The metal of this compartment has been cut out, and a silver plate, engraved with the Crucifixion, has been rudely riveted in. This silver plate is, I think, the original work, and it was formally enameled — for it would probably have been found easier, and more convenient, to prepare the

enamel on a small separate plate, and then fix it in its place, than to have subjected the whole chalice to the heat of the enameler's furnace, which must have been the case had the enamel been done on the foot itself. The silver plate is deeply engraved, or rather the metal is tooled out to receive transparent enamel in the style of the work of the xiv. or the beginning of the xv. century, and small traces of the enamel with which it has been filled may still be discovered. It will be seen at once that the design was made for the place from the peculiar attitude of the figure, the arms being drawn up over the head, to adapt it to the form of the compartment.

"The paten is 4 7-8 in diameter, with a narrow moulded edge and a brim like an ordinary plate, within which is sunk a six-lobed depression. The centre points from which the workmen formed the lobes are still visible, and the spandrels between the lobes are filled with a small radiating ornament, as is usual in similar early patens. In the centre is a still further depression, in which has been inserted, from the back, a small silver plate having in transparent enamel, sunk in the metal, a representation of the vernicle, or face of our Saviour, surrounded by a cruciform nimbus. It fortunately remains perfect. This central depression, with an inserted plate of enamel, is very unusual, the surface of patens being usually made as smooth as possible. The back of this small plate is gilt and engraved with the sacred monogram (see illustration) in black-letter of the xv. century."

Such patens were usually made to match the chalices with which they were used, and the two were sometimes called "a pair of chalice,"

or "chalice with his paten," in old inventories of church goods. The depression of the paten often exactly fitted into the top of its chalice if placed upon it. The date of this

NO. 5.—BISHOP FOX'S CHALICE (1507) ; CORPUS CHRISTI COLLEGE, OXFORD.

NO. 6.—PATEN; TRINITY COLLEGE, OXFORD.

chalice is almost certainly 1479, though, from the want of examples, it was difficult for a long time to positively assign the date-letter which it plainly bears to that year. This letter was formerly supposed to stand for the year 1459, but the many points of resemblance between this and the gold chalice given by Bishop Fox to Corpus Christi College, Oxford, which is undoubtedly of the year 1507, seem to point conclusively to the year 1479, though, to judge from the enameling alone, it might have been of a somewhat earlier date.

It will be seen from the illustrations of Bishop Fox's chalice, and the chalice at Trinity College, Oxford, that they form a regular series, the cable-like edges to the stem and the engraving on the foot of the chalice of 1507 giving an intermediate point between the very beautiful simplicity of the earlier Nettlecombe chalice and the later one given by Sir Thomas Pope to Trinity College, the date of which is 1527. Much of Mr. Morgan's description of the Nettlecombe chalice is applicable to all the examples alike. Sir Thomas Pope's chalice bears all the ornamentation of the two older

ones, and in addition an elaborately engraved inscription on a belt running round the bowl of the chalice, and the same on the rim of the paten.

This brings us to Protestant times and the new form of Communion cup introduced in the reign of Elizabeth, or rather of Edward VI.

Cups of the earlier reign are seldom to be found, but there is no lack of examples of those of Elizabethan date. They

NO. 7.—SIR THOS. POPE'S CHALICE (1527); TRINITY COLLEGE, OXFORD.

are found everywhere and of the same form, and bearing the same style of ornamentation, from one end of England to the other (see illustrations). There are sixteen within a walk of Cirencester (the home of Mr. Cripps), and as many in one county as another. Mr. Morgan has given the following account of them :

NO. 8.—COMMUNION CUP (1570) ; CIRENCESTER.

“The chalice still consisted of the same parts — bowl, stem, and foot — though I have known two instances, in small parishes, where the chalices consist of the cup only, without stem or foot. The stem, although altered in form and character, still swells out in the middle into a small knop, or the rudiments of one, and is occasionally ornamented with small bands of a lozenge-shaped ornament, or some other such simple pattern, and the foot is invariably round, instead of indented or angular. The form of the cup, however, is altogether changed, and instead of being a shallow, wide bowl, it is elongated into the form of an inverted truncated cone slightly bell-shaped. The form of the paten is also much changed, the sunk part of the platter is often considerably deepened, the brim narrowed, and thereon is fixed a rim or edge by which it is made, when inverted, to fit in the cup as a cover, whilst a foot is added

to it which serves, also, as a handle to the cover, as though it were intended to place the wine in the chalice and cover it with the paten-cover until the administration of the sacrament, when the cover would be removed and used as a paten for holding the bread. On the bottom of the foot of the paten was a silver plate which almost always bore the date when it was made, and the name of the parish to which it belongs. The ornamentation on all these chalices and paten-covers, as they may be called, is invariably the same; it consists simply of an engraved band round the body of the cup and on the top of the cover, formed by two narrow fillets which interlace or cross each other, with a particular curvature in every instance the same, the space between them being occupied by a scroll of foliage; and this ornament is marked by a total absence of letters, monograms, emblems or figures of any

kind. It is curious how this exact uniformity of shape and ornament was so universally adopted, unless there had been some regulation or standard pattern to go by; but I have not been able to find any such to guide the maker."

No two are exactly alike in size or finish; there is everything, from the tiny cup of some village church, weighing no more than five or six ounces and destitute of all ornament, up to a tall vessel a foot high, holding nearly a quart of wine, and fully ornamented, some few having a second belt around the cup. The same pattern found favor to about the middle of the xvii. century; but in examples of a later date than 1600 the engraved belt is sometimes wanting, and the bowls are perhaps rather straighter sided.

Between 1610 and 1650 the cup is often found shaped something like the letter V, and supported by a baluster stem. An illustration is given of an example of this kind and date, together with other pewter Communion vessels of the period, which are much like those made of more precious metal at the same time.

Of the Commonwealth period are found a few Communion cups, which seem to have been fashioned after the better pre-Reformation models. They have the six-sided foot, but the bowls are deeper and straighter than those of the Gothic period.

From about the time of the Restoration a ruder fashion prevailed; many cups are then found of great size, with straight sides having somewhat of a lip, and mounted on a plain circular stem and foot, wholly unrelieved by any ornament, save that the stem perhaps swells out at its

NO. 9.—COMMUNION CUP (1569) FROM
THE COLLECTION OF THE LATE
MR. C. WILLYS BETTS.

center into a simple boss or ring as plain as the rest of it. The paten-cover fitting on is still found, as on those at Westminster Abbey, dated 1660, and in many American churches. Another pattern in vogue then and later had an even ruder stem and foot all in one, it being merely a truncated cone, somewhat of the shape of the bowl of an Elizabethan Communion cup turned upside down, and attached to the bottom of the cup.

Before we leave the XVI. and XVII. centuries note must not be omitted of other cups, of quite exceptional forms,

NO. 10. — PEWTER COMMUNION VESSELS, CIRCA, 1640.

which are occasionally found, some of great excellence; these have, no doubt, been originally secular drinking-cups, but since devoted, by the piety and liberality of their owners, to more sacred purposes.

Perhaps the most beautiful of all such vessels is the crowned beaker at S. Mary's, Burlington, N. J. Mr. Cripps writes :

"The beaker is not a very early one, late in the xvii. century, I fancy; but it is not English; if not German or Dutch, it has been copied from a German or Dutch piece."

Among the notes on vessels belonging to churches, especially Boston churches, will be found descriptions of many beakers and tankards, also of the Hanap, or standing cup, presented by Gov. John Winthrop to "ye First Church."

It is interesting to find examples, and fine examples too, of secular drinking-cups amongst the old possessions of our churches. It may, perhaps, be thought by some of the present day inappropriate to use such vessels for the sacred purposes to which their former owners have dedicated them; but surely they should be carefully treasured and preserved instead of exchanged, as they too often are, for articles of modern design that cannot be thought of without a shudder. Less suitable they may seem to a few, for their present use, than such models of mediæval art as the chalices at Nettlecombe or at Oxford; but they have an interest and a value of their own that can never attach

NO. 11.—COMMUNION CUP AND PATEN-COVER (1576); CHRISTCHURCH, CO. MONMOUTH.

to the brand-new vessels, decorated with sham jewels and XIX. century filigree-work, that are too often obtained in exchange for them. At the commencement of the XVIII. century cups were made very upright and always perfectly plain.

Queen Anne presented most of the American churches of that day with silver altar vessels. These are even now in use at Trinity, New-York; S. Peter's, Albany; "to Her Indian Chappel of the Onandawgus"; while those "to Her

Indian Chappel of the Mohawks" have gone with the tribe to Brantford and Deseronto, Canada; Christ, Philadelphia; S. Mary's, Burlington; S. Peter's, Westchester; Christ, Rye; S. Peter's, Perth Amboy; S. George's, Hempstead; and at S. Paul's, Wickford, R. I.

King William and Queen Mary had previously given a service "for ye use of their Maj^{ties} Chappell in N. England," 1694; that is, King's Chapel, Boston. This set was divided equally

between Christ Church, Cambridge, and S. Paul's Church, Newburyport, on the arrival of a more valuable service, in 1772. They had presented a service to Trinity Church, New-York, the same year (1694). A magnificent service, with the date-letter for 1695, at S. Anne's, Annapolis, bears the royal arms and the initials W. R.

The plate at Christ and Trinity Churches, Boston, was presented by King George II. while the services at Ports-

NO. 12.—BOOK PLATE OF SOCIETY.

mouth, N. H.; S. Michael's, Charleston, S. C.; and plate at Trinity, New-York, bear the royal arms and initials, G. R., of King George II. or King George III.

The Society for the Propagation of the Gospel in Foreign Parts gave a chalice and paten to Trinity Church, Newport, 1702, and to Grace Church, Jamaica, in 1704.

During troublous times the destruction of plate was not confined to European countries. In a history of the Episcopal Church, Bishop Perry writes:

"In Virginia, where, prior to the Revolutionary struggle, there were upward of one hundred and sixty churches and chapels, with nearly a hundred clergymen ministering at their altars, the close of the contest found ninety-five parishes extinct, and of the remainder nearly one-half were without ministrations. Less than thirty clergymen remained at their posts when the war had ceased. Many of the churches had been closed, or converted to other uses, or else destroyed. The sacramental vessels even had been, in many cases, taken by sacrilegious hands and devoted to unholy purposes. Here, as elsewhere, the Church was well-nigh extinct."

Nearly a hundred years after, this state of affairs was repeated, though in a less degree. Many of the vessels then taken have since been restored.

FLAGONS, ETC.

THE earliest of these are of the reign of Elizabeth, and succeeding, as they did, the vials and cruets of earlier days, one of which was for wine and the other for water, they are usually found in pairs, although a single vessel of the kind would have been all that was actually necessary, even to bring to the church the larger quantity of wine that was now used. Flagons were probably not so invariably made of silver as were chalices. The church-wardens of Wing, county Bucks, England, are found in 1576 paying:

"For a tynne wyne bottell for the churche xviii. d.," and in 1605 the authorities of Leverton "ij. s. vi. d. for a puter communion pott."

The word "pott" will be found in the canons of 1603, by which (canon 20) the wine was required to be brought to

the Communion table in "a clean and sweet standing pot or stoup of pewter, if not of purer metal."

The "round-bellied" flagons (as they are called in a MS. inventory of the plate of S. George's Chapel, Windsor) of this period are succeeded by the familiar tankard pattern which has ever since been in use.

The flagon from Christ Church, Cambridge (see illustration) would serve as a representation of most of these vessels to be found in our churches, so much alike are they in

size, shape, and style, not only of those that were sent over from the mother country, but of those of native makers. They are also of the shape and character of the pewter example already noticed, which is of 1640, or thereabouts.

The jug-shaped flagon is occasionally found in the XVIII. century; that at S. Peter's, Lewistown, Del., is evidently copied from a "tankard" by a native maker.

The word "flagon" seems to have been always appropriated to a vessel intended to hold wine, and

NO. 13. — COMMUNION FLAGON (1694);
CHRIST CHURCH, CAMBRIDGE, MASS.

has therefore been continued to those Communion vessels which would otherwise be more appropriately called "tankards," or "pots," as in the language of the canons of 1603.

The very derivation of the word connects it with "flask," and with the traveling bottles or costrels suspended by a cord or chain, similar to what are now called "pilgrims' bottles."

BASONS in great number, whatever they may have been used for, are mentioned in the church inventories of 1552 and other years. In England alms basons earlier than

1635 are unknown. Alms and christening, or baptismal, basons are plentiful in this country. The alms basons in the early part of the XVIII. century are universally equal in diameter to the height of the flagon, where they form part of a complete set, like those at Trinity Church, New-York, or S. Anne's, Annapolis.

The CANDLESTICKS in use before the Reformation were generally in pairs, and made of latten, or of copper-gilt; often they were of silver. Such a pair is found among the plate of Henry Fitzroy, Duke of Richmond and natural son of Henry VIII., in 1527, described as follows:

“Pair of candelstikkes chaced wrethen for an aulter, weing lxxviij. oz. iii. qts. Another pair, lxij. oz. iiij. qts.”

They have all entirely disappeared; those which were of intrinsic value in the time of Edward VI. and those made of commoner materials were destroyed as “monuments of superstition,” in the early years of Elizabeth. Pricket candlesticks, or candlesticks with an upright spike upon which to place a large candle, are found amongst the plate of foreign cathedrals, but are seldom older than 1660, and still seldomer of any artistic interest.

CHAPTER VIII

DECORATIVE AND DOMESTIC PLATE.

OBSOLETE VESSELS — SPOONS — MAZERS — SALTS — STONEWARE JUGS — EWERS, BASINS, AND SALVERS — STANDING CUPS AND HANAPS — TANKARDS — SMALLER CUPS OF VARIOUS KINDS — PLATES — FORKS — MONTEITHS — CANDLESTICKS, SCONCES, ETC. — TOILET SERVICES, CASTERS, AND CRUET STANDS — TEA AND COFFEE SERVICES, KETTLES, ETC. — CAKE BASKETS AND EPERGNES.

PASSING from ecclesiastical to secular plate we have seen, in previous chapters, the various changes which took place in Europe, and how vast treasures were destroyed to supply means to rulers and governments.

Emerson, in "English Traits," says of the Englishman of to-day, that "he is very fond of his plate, and though he may have no gallery of portraits of his ancestors, he has of their punch-bowls and porringers. Incredible amounts of plate are found in good houses, and the poorest have some spoon or saucepan, gifts of a godmother, saved out of better times."

Gold plate is extremely rare, only five examples being exhibited amongst the art treasures collected at South Kensington, in the Loan Collection of 1862.

Formerly it was by no means uncommon. Gold plate is frequently mentioned in the Wardrobe Accounts; and in the Introduction to the State Papers of the reign of Henry VIII. a banquet given by that monarch is mentioned, at which

two cupboards (by which we must understand a sort of sideboard of many stages), reaching from the floor to the roof, were covered with a large and varied assortment of vases, all of massive gold, silver-gilt dishes of another sort being used for the service of the meats.

An illustration of such a sideboard, of five stages, taken from a volume published at Dillingen, in 1587, descriptive of the ceremonies at Prague, when the Grand Duke Ferdinand of Austria invested the Emperor and the Grand Dukes Carl and Ernest with the order of the Golden Fleece,

NO. 14.—SIDEBOARD OF THE XVI. CENTURY.

is here reproduced. The series of receding steps not only served for the due display of the plate, but to indicate the rank of the person who used it; persons of royal blood alone being allowed to use dressers of five “degrés” or stages, whilst those of four were appropriated to nobles of the highest rank, and so on down to stages of two, or but a single step, which were proper for knights-bannerets, and unennobled persons of gentle descent respectively.

At the wedding feast of Queen Mary of England a side-

board of *nine* stages was exhibited, which was filled with gold cups and silver dishes. Her husband sent to London so large a quantity of plate that it filled ninety-seven chests, loaded on twenty carts.

The illustration is also valuable for the examples it presents of many quaint forms of plate then in use, and fitly introduces a few words about such obsolete articles before we go on to those that are still found and can be classed under definite heads.

The tall tankard at the servitor's feet would, in these days, be called a "can,"—a German as much as an English word. The large double cups made to shut upon the rim of each other are also noticeable. These, too, are mentioned occasionally in English inventories, and are called "double" or "trussing" cups. A conspicuous object is the "nef," or ship, which was used in England as well as abroad. The name is derived from the French word "navette," a vessel in the shape of a boat in which incense is kept for the altar. The nef held spices and sweetmeats, and was in place of the *épergne* of more modern times. One is kept in the Rathaus of Emden, in Hanover, with masts and rigging, from the hull of which wine was drunk; but this piece is probably not older than the end of the XVI. or early XVII. century. It was sometimes put on wheels. In the inventory of jewels of Edward III. a ship of silver is numbered. It was on four wheels, and had gilt dragons on both ends.

Like the "nef," the "just," the "goddard," and the "voider" have all disappeared; but they deserve a passing word. Of the "justa," De Laborde says that it was a vase or flagon for the table, of an invariable size as to capacity, but that its form varied.

The "goddard" seems to be derived from the French *godet*, a sort of goblet or cup, often with a cover. The "voyder" was a large dish in which were collected the broken victuals, which were removed from the table with a large knife with a broad, flat blade, called the *voyder knife*, from *vider* to empty, clear, or make void.

The "Boke of Nurture," by Hugh Rhodes, the date of which is 1577, one of the curious set of hand-books of manners

and etiquette reproduced by the Early English Text Society, speaks of these vessels as follows :

“See ye have Voyders ready for to avoid the morsels that they doe leave on their Trenchours. Then with your Trenchour Knyfe take of such fragments and put them in your Voyder, and sette them downe cleane agayne.”

The student of mediæval wills and inventories will find many other vessels mentioned here and there which it is difficult or impossible to identify with any existing forms. What is the cup called a “costard” in one Bristol will of 1491; or the article called a “custerd coffyn” in another of 1580? A “chaffar” of silver for “patrich mynceed” is included in a list of plate of the year 1443 (Test. Ebor.). A “little silver pot with two ears, called a little conscience,” is another curious entry. But as we are not primarily concerned with this kind of inquiry, it is now time to turn to articles that may be met with by the amateur and collector of the present day.

SPOONS.

Our notices of domestic plate must begin with spoons by right of seniority, for, says the learned de Laborde, “*Les cuillers son vieilles, je ne dirai pas comme le monde, mais certainement autant que la soupe*”; after this we shall not be surprised to find that amongst the most ancient pieces of English hall-marked plate in existence are simple spoons.

In early days, when forks were as yet unknown, spoons played an even more important part at meals than they do at the present day, and persons of every rank seem to have striven to possess a spoon, if only a single one, of silver.

NO. 15.—MAIDENHEAD SPOON,
CIRCA. 1540.

NO. 16. — SET OF THIRTEEN APOSTLES' SPOONS (1626).

The spoons of the XIII. and two following centuries seem to have had stems terminating in a plain knob, or sometimes an acorn. An entry of 1410 (Test. Ebor.) *de uno cocliari plexibili*, seems to point to a folding-spoon, as also do "my foulden sylver spoons," in an another will of the same century, and *unum coclear argenti falden*, in 1432 (Test. Ebor.). The first mention of spoons, with the image of the Virgin — *cum ymaginibus Beati Mariæ in fine eorundem* — occurs in a will of 1446. These were known later as "Maidenhead" spoons; they are common enough in the XVI. century, but not before.

The same may be said of Apostles' spoons, which are seldom found before 1500, but were very popular for a century and a half afterwards. Bishop Fox's spoons, at Corpus Christi College, Oxford, have owls on the handles. These are of 1506.

It is a fact that for ages the very first gift which a boy or a girl received consisted of one or more spoons — these being the established presents by sponsors at christenings. The spoons given were called Apostles' spoons, because the handle of each was carved into the figure of an apostle, with his appropriate emblem.

The practice was in imitation of the heathen, who introduced figures of their gods upon almost every utensil. The idea, as adopted in the middle ages, was excellent; a child no sooner learned to feed himself — to use his own spoon — than he began to acquire a knowledge of scriptural and ecclesiastical biography.

Every spoonful of food he received conveyed, or might convey, a useful lesson to his mind. This shows the influence of religion on the arts in mediæval times — how ingeniously ecclesiastical matters were interwoven with almost everything; how even a spoon was made to infuse religious truths into the minds of children while it conveyed pap to their mouths.

In old writings allusions to Apostle spoons are common. In the play of King Henry VIII. (Act v., Sc. 2), Shakspeare makes the King say to Cranmer that he must stand godfather to the young Princess Elizabeth.

The Archbishop expresses his unfitness for so great an honor, upon which Henry, bantering him, says he is afraid of the expense of the usual gift to a godchild: "Come, come, my lord, you'd spare your spoons."

Mr. Hone, in his "Every Day Book" (Vol. I., p. 176), writes :

"St. Paul's day being the first festival of an apostle in the year, it is an opportunity for alluding to the old, ancient, English custom, with sponsors, or visitors at christenings, of presenting spoons, called apostle-spoons, because the figures of the twelve apostles were chased or carved upon the tops of the handles.

"Persons who could afford it gave the set of twelve; others a smaller number, and a poor person offered the gift of one, with the figure of the saint after whom the child was named, or to whom the child was dedicated, or who was the patron saint of the good natured donor."

Ben Jonson, in his "Bartholomew Fair," has a character saying "And all this for the hope of a couple of Apostle Spoons, and a cup to eat caudle in." In the "Chaste Maid of Cheapside," by Middleton, "Gossip" inquires, "What has he given her? What is it, Gossip?" Whereto the answer of another "Gossip" is: "A faire high standing cup, and two great Apostle spoons — one of them gilt." Beaumont and Fletcher, likewise, in the "Noble Gentleman," say:

"I'll be a Gossip Bewford,
I have an odd apostle spoon."

Old Apostles' spoons are still to be found, and they are of considerable value, from their antiquity and comparative rarity. Only one complete set (13) is known, that in the possession of the Goldsmiths Company, London (see illustration). This set was made in 1626. Its great value is owing to the presence of the rare "Master" spoon, and to the fact of the whole having been made by one maker at the same time. In choosing the apostle, where only one spoon is given, it is usual to take the one whose anniversary comes nearest on the calendar to the christening day. A reference to the various emblems by which the apostles

are here distinguished will facilitate the identification of individual figures found in private or public collections.

1. S. James the Less, with a fuller's bat.
2. S. Bartholomew, with a butcher's knife.
3. S. Peter, with a key, sometimes with a fish.
4. S. Jude, with a cross, a club or a carpenter's square.
5. S. James the Greater, with a pilgrim's staff and a gourd, bottle or script, and sometimes a hat with escallop shell.
6. S. Philip, with a long staff, sometimes with a cross in the T; in other cases a double cross, or a small cross in his hand, or a basket of fish.
7. The Saviour, or "Master," with an orb and cross.
8. S. John, with a cup (the cup of sorrow), with a serpent issuing out of it.
9. S. Thomas, with a spear; sometimes he bears a builder's rule.
10. S. Matthew, with a wallet, sometimes an axe and spear.
11. S. Matthias, with an axe or halberd.
12. S. Simon Zelotes, with a long saw.
13. S. Andrew, with a saltire cross.

The figure of S. Paul, distinguished by a sword, or sometimes two swords, is frequently found, S. Jude being omitted from the set of twelve to make room for him, and S. Luke and S. Mark occasionally replace S. Simon and S. Matthias.

In the Byzantine Manual, James the Less, Jude and Matthias are all omitted, their places being taken by S. Paul, S. Luke and S. Mark. As to the emblems attributed to each, there is not much variation to be noted; but the saw is sometimes given to Jude as well as to Simon. This is the case in the representations of the apostolic college by Agostino Caracci. As it appeared advisable to give the whole of these emblems on a single page, that they might be seen at one view, an illustration is given of a group of three other apostle-spoons, in order that the general shape and character of such spoons, their bowls as well as handles, may be clearly understood.

The page of spoons given by the heliotype process is from the magnificent collection of Mrs. S. P. Avery, loaned to the Metropolitan Museum. They are apostle and chal-

NO. 17. — APOSTLES' SPOONS, XVI. CENTURY.

ice spoons of the xvii. and xviii. centuries, of German and Dutch manufacture.

Before turning to the ordinary domestic spoon, two special spoons must be mentioned ; and first, the coronation spoon, preserved among the regalia at the Tower of London. The date of this is said to be early in the xiii. century ; but, even if a reproduction of an earlier spoon, it was, at all

NO. 18.—APOSTLES' SPOONS. (XVII. AND XVIII. CENTURIES.)

FROM THE COLLECTION OF MRS. S. P. AVERY.

events, remade for the coronation of King Charles II., the goldsmith's account for its fabrication being still in existence.

The other is the ancient spoon said to have been given by King Henry VI., together with his boots and gloves, to the loyal Sir Ralph Pudsey, at whose seat, Bolton Hall, that unfortunate monarch concealed himself for some weeks after the battle of Hexham. Of the antiquity of this spoon there is no doubt, even if its identity with the spoon which is the subject of the historical tradition is open to question. The head of its handle is octagonal (see illustration), somewhat resembling the capital of a Gothic shaft, and on the flat top is engraved a single rose, the badge of the King. It is of the usual form of ancient spoons, and the marks thereon are as follows: inside the bowl is stamped the leopard's head — and all the ancient English spoons previous to the Restoration are so marked; on the back of the stem is stamped, with a punch, a small heart for maker's mark; and above that is the annual letter, also stamped with a punch. This was long supposed to be the Lombardic letter for the year 1445-6, which would certainly agree both with the history and the make of the spoon; but there is now much more known about marks, and strong reason to assign it to the year 1525-6, and to suppose that the story has, by some chance in the course of ages, transferred itself from the original spoon to this one, which is ancient enough to have an interest of its own, but is not quite old enough to have belonged to King Henry VI. These accidents will sometimes happen.

NO. 19.—THE PUDSEY SPOON (1525).

The form of spoons used in England seems to have continued the same from the middle of the xv. century to the time of the Restoration, when a new fashion was introduced, which completely superseded the more ancient pattern.

The more ancient model, with its baluster and seal-headed end, is shown by No. 1 (see illustration). Spoons of this form, very common from 1585 to about 1620, were

NO. 20. — SPOONS OF THE XVI., XVII., AND XVIII. CENTURIES.

made as late as 1659, the date of the very latest known, whilst a specimen of the next form (No. 2) is found of the year 1667. The shape was then altogether changed. The stem and handle became flat and broad at the extremity, which was divided by two clefts into three points, slightly turned up, whilst the bowl was elongated into a regular ellipse, and strengthened in its construction by a tongue, which ran down the back. This form of spoon, the handle of which is termed by French antiquarians *pied de biche*, or

the hind's foot, obtained till the reign of George I., when a third fashion was introduced. It is a curious circumstance that the first change in form occurred at the Restoration, and the second at the accession of the House of Hanover. Did the spoons brought over with the plate of the respective courts, at these periods, set the new fashion?

In this third form (No. 3) the bowl was more elongated and elliptical, and the extremity of the handle was quite round, turned up at the end, having a high, sharp ridge down the middle. It continued to be made certainly as late as 1767, but not to the exclusion of other patterns, for towards the end of the reign of George II. another new fashion came into use, which has continued to the present time—the bowl became more pointed, or egg-shaped; the end of the handle was turned down, instead of up; whilst the tongue, which extended down the back of the bowl, and is so well known by the name of “the rat's tail,” was shortened into a drop. This is the well known plain spoon of common use from 1760 or 1765 till 1800, and is called by the trade the “old English” pattern. The fiddle-headed pattern, in which a sharp angular shoulder was introduced on either side of the stem, just above the bowl, and also near the end of the handle, came into vogue in the early part of the present century, and still seems popular.

Monkey spoons, “used for liquor, and so called from the figure of a monkey carved on the handle,” were much used in colonial days. They had a circular and very shallow bowl. In an account of the funeral of Philip Livingston,* 1749, we read: “As usual there was the spiced wine, and each of the eight bearers was given a pair of gloves, a monkey spoon, and a mourning ring.” This custom probably originated in Holland.

Tea-spoons follow the fashion of larger spoons, but are not often found before the middle years of the XVIII. century, although small spoons were known in Europe long before tea, or were used in eating honey, sugar, and fruits preserved in sugar; sweetmeats were favorite dainties in former days.

* Harper's Mag., March, 1881.

An extended account of this domestic implement, in all its forms, would require volumes. For further information we would refer the reader to "The Transactions of the Society of Literary and Scientific Chiffoniers" for a history of "The Spoon: Primitive, Egyptian, Roman, Mediæval and Modern," by * Habbakuk O. Westman.

MAZERS.

If spoons are as old as soup, drinking-vessels have been in use as long as spoons; and from spoons it is, therefore, convenient to pass to the ancient and interesting winebowls that are known as mazers.

It is easier to say that these were for centuries the commonest articles in domestic use than to give a satisfactory reason for their being usually called "*muræ*," in mediæval inventories, or to define the material of which they were made. A reference to the older English poets, or to early wills and the inventories which are often appended to them, will go far to convince us that mazers are merely the best sort of wooden bowls, and that these favorite drinking-vessels were made of the speckled portions of the maple-tree, from which they derived their name, commonly bound with silver bands.

The German *Maser* is a spot, speck, or the grain of wood; *Maser holz* is veined wood in the same language; and *Maserle*, maple wood, or the maple-tree. From this source the word mazer is clearly derived. In old inventories the word is often turned into an adjective; *mazereus* and *mazerinus* are Latin, and *meslyn*, or *messilling*, English forms in which it is found. The latter recalls the lines of Chaucer:

" They fet him first the swete win,
And mede eke in a maselin,
And real spicerie."

Rhyme of Sire Thopas, v. 13, 780.

Such a *meslyn* or mazer is described more in detail by Spenser:

* Probably the pseudonym of Thomas Ewbank.

“ A mazer ywrought of the maple wood
Whereon is enchased many a fair sight
Of bears and tigers that make fierce war. ”

Shepherd's Calendar, August.

It may be noted that in the reign of Edward III. the manor of Bilsington Inferior was held by the service of presenting three “maple” cups at the King's coronation. Hone (Table Book) records that this service was performed by Thomas Rider at the coronation of George III., when that King, on receiving the maple cups, turned to the Mayor of Oxford, who stood on his right hand, and, having received from him, for his tenure of that city, a gold cup and cover, gave him these three cups in return.

Whilst the best and most highly prized bowls were always of maple, it is quite possible that the term “mazer,” originally proper to those of maple wood only, was afterwards extended to all bowls of similar form, regardless of the materials of which they were made. “Dudgeon” wood, whatever that may be, occurs in more than one English will; and some have supposed that even if the word “mazer” sometimes signified maple, it was more properly applied to walnut wood.

So much for the names and materials of these bowls, which seem to have been much valued in proportion to the beauty of the wood of which they were made, the knots and roots of the maple being especially prized for their veined and mottled grain. As knots would not be very thick, and therefore the bowls made of them shallow, their depth was increased by mounting them with the high metal rim which is one of their characteristic features. This rim answered the further purpose of ornamenting and adding to the value of choice specimens of wood, and it was frequently of silver or silver-gilt, and bore an inscription running round it.

A will proved at York in 1446 disposes of no less than thirty-three “*murrae usuales*,” besides twelve “*murrae magnæ et largæ*,” and two of such importance as to have had names assigned to them. These must almost necessarily, judging by their description and number, have been household requisites. Others bore inscriptions which of

NO. 21.—MAZER (TEMP. RICHARD II.)

themselves prove, if proof were needed, that they were intended for wine cups.

The well known specimen in the possession of E. P. Shirley, Esq., of Eatington, bears the legend:

**In the name of the Trinitie
Fille the kup and drinke to me.**

This cup is of polished maple, and is said to be of the time of Richard II. It is figured in Parker's "Domestic Architecture of the Middle Ages," from which this illustration is taken.

In more than one country church a mazer now serves as an alms-dish; but perhaps even these were originally acquired for festive purposes.

An interesting list of instances, extending from the year 1080 down to about 1600, and taken from romances, royal accounts, and other sources, is given by de Laborde, under the title "Madre," in his glossary; while Mr. Cripps (O. E. P.) gives a list of over sixty between the years 1253 and 1592.

Turning, meanwhile, to extant specimens, that we may see for ourselves what manner of vessels these ancient bowls were, it is found that within certain limits they are all very much alike. They are of two kinds: large bowls, holding half-a-gallon or more, usually standing on a foot,

and smaller bowls, about six or seven inches across, which are with or without feet, as the case may be.

A notice of mazer-bowls would be incomplete without some reference to another form of wooden cup which, though of considerable rarity, is represented in several English collections. No less than five of these have come under the notice of the Society of Antiquaries at different times; they all appear to be of the xv. century, or earlier, and, from their occurrence in German heraldry, it has been thought probable that they are chiefly of German and Swiss origin.

Like mazers they lent their peculiar form to vessels made of other materials than wood, and whilst some of them are of maple others are of silver-gilt.

One such cup has been in the possession of the Rodney family for centuries, and bears their arms. It is $6\frac{1}{2}$ inches high and $4\frac{1}{2}$ inches in diameter at the widest part. It probably was made for, and belonged to, Sir John Rodney, who was living in 1512, as the arms of the Rodney family — three eagles displayed — are engraved on the top of the handle of the cover in a style very ancient, and not improbably coeval with the make of the cup.

THE SALT.

WE now come to what was the principal article of domestic plate in English houses of whatever degree. The massive salt-cellar, which adorned the center of the table, served to indicate the importance of its owner, and to divide the lord and his nobler guests from the inferior guests and menials, who were entitled to places "below the salt" and at the lower ends of the tables only.

The salt was contained in a large silver utensil, called a *saler*, now corrupted into cellar, a further supply being usually placed near each person's trencher in a smaller

NO. 22. — SILVER - GILT
CUP. WITH ARMS OF
THE RODNEY FAMILY.

salt-cellar, called a "trencher" salt. There are many allusions in the poets to the distinction marked by the position of the salt amongst the guests, and to the social inferiority of "humble cousins who sit beneath the salt." The great salt was, therefore, an object of considerable interest, and it was often of great magnificence and of curious device.

Edmund Mortimer, Earl of March, in 1380 had such a salt-cellar "in the shape of a dog"; John Earl of Warrene's was in the form of an "olifaunt" (1347); salt-cellars, enameled or gilt, nearly all with covers, were found on every table. Fifteenth century wills mention salts of every shape and size and kind. Salts square, round, plain, wreathêd, high, low, with covers and without, are all found, the words "*pro sale*" being often added to the description of the vessel.

Salts formed as dragons occur; also those shaped as lions. Silver, silver-gilt and "berall" are the materials of which most are made. Whoever could afford an article of plate, beside his spoon, had it, in those days, in his salt, even in preference to a silver cup for his own particular use.

A description of the principal salt of Henry Fitzroy, Duke of Richmond, the natural son of Henry VIII., taken from the inventory made on his death in 1527, gives a good idea of those which graced the board of royalty. It was

"a salte of golde with a blak dragon and v perles on the bak and upon the fote iij course saphirs, iij course balaces, xxij course garnisshing perles, and upon the cover of the same salt vij saphirs or glasses, and iiij course balaces, and xxxij garnisshing perles, upon the knoppe a white rose with rubyes and a pyn of silver to bere the salt going through the dragon and the bace made fast to a plate of silver and gilt under the said bace weing xxv. onz. di."

To this may be added that one of his small salts was

"a little salt of birrall, the cover and fote well garnisshed with golde stones and perles, sent from my Ld Cardinelle for a New Yere's gift, Anno xixmo, with a ruby upon the cover, weing vi. onz."

Another of even less weight but of no less value was

“a salte of gold, supposed to be of an unycorn horn, welle wrought and sett with perles, and the cover with turkasses sent from the King by Mr. Magnus, v. onz. di.”

The little treatise of 1500, entitled “Ffor to Serve a Lord,” directs how the chief salt-cellar should be placed:

“Thenne here-uppon the boteler or panter shall bring forthe his pryncipall salte . . . he shall sette the saler in the myddys of the tabull accordyng to the place where the principall soverain shall sette . . . thenne the seconde salte att the lower ende . . . then salte selers shall be sette upon the syde-tablys.”

NO. 23.—CYLINDRICAL SALT (1613)
IMPERIAL TREASURY, MOSCOW.

The “Boke of Kervyng,” too, directs that the salt should be set on the right side, “where your soverayne shall sytte.” Furthermore it was not graceful to take the salt except with “the cleane knyfe,” so says the “Young Children’s Book,” in 1500, far less to dip your meat into the salt-cellar. The “Babees Book” is strong upon this point, even a generation before (1475):

“The salte also touch not in his salere
With nokyns mete, but lay it honestly
On youre Trenchoure, for that is curtesy.”

Omitting for the present the smaller trencher salts, there are four patterns of old English salt-cellars, of which examples have

come down to our time.

First come the hour-glass salts of the reigns of Henry VII. and Henry VIII., of which some five or six hall-marked specimens are known, besides one or two undated. All alike are hexagonal, with raised lobes alternately orna-

mented and plain, and only differ in the details of the decoration.

By the middle of the XVI. century we come to the second type. It is the cylindrical standing-salt, with a cover. These are sometimes square instead of cylindrical. The earlier salts were always covered to preserve the cleanliness of the salt, and perhaps to prevent the introduction of poison.

Among the Russian reproductions at the Metropolitan Museum is an English salt, silver gilt, of the year 1613. It has

“a cylindrical pedestal, with expanding base resting on three ball-claw feet. The pool to hold the salt is covered with a dome-shaped cover supported by four flower-scroll supports and surmounted by a triangular steeple supported on three caryated

NO. 24.—SALT (1607), CHRIST'S
HOSPITAL, LONDON.

NO. 25.—OCT. SALT (1685),
MERCER'S HALL, LONDON.

scrolls and with a finial of similar work. The decoration, of which there is little, is plain, consisting of egg and tongue moulding or other small ornament on the collars and borders.”

The height is about fifteen inches. The Museum has also a reproduction of a large square salt of this period. At the very end of the XVI. century we find a circular bell-shaped salt, a spice-box in three tiers or compartments, much in fashion, but only for a few years. They are, no doubt, the “bell” salts of contemporary inventories. The specimen from which our illustration is taken belongs to Christ's Hospital, London, and is fourteen inches high.

The two lower compartments form salt-cellar, and the upper one serves as a pepper-caster.

Next comes a simple and well known form of salt, which carries us all through the xvii. century. Some of these are circular, others are square or octagonal. That at Mercer's Hall, London, has small projecting arms for supporting a napkin, with which it became usual to cover the salt-cellar to preserve its cleanliness. The circular salt at Harvard University has unfortunately only two marks,—the lion passant and leopard's head crowned. It is inscribed

NO. 26.—CIRCULAR SALT (1644);
HARVARD UNIVERSITY.

The Gift of
Mr. Richard Harris
of Cambridge 1644.

From a copy of the Records we find the following entry :

* “ 1644 Mr. Richard Harris, a great silver salt, valued in 1654 at £5. 1. 3 at 5s. per ounce ; and a small trencher salt, valued in 1654 at 10s., £5. 11. 3.”

Last of all must be described the curious and unique salt-cellar made by one Rowe of Plymouth, in 1698-99, of silver of the then new Britannia standard, formerly amongst the family plate at Tredegar.

It is built in stories not unlike the “bell” salts of an earlier generation. On the top will be observed a lantern surmounted by a scroll-work, and terminating in a vane, and beneath the lantern a dome or cupola above an open

* “A Sketch of the History of Harvard College.” Samuel A. Eliot.

NO. 27. — THE EDDY-
STONE LIGHT-HOUSE
CUP (1698).

arcade with a gallery, within which is a depression for salt, the lantern itself being perforated for pounded sugar. Beneath this gallery are three stories, the upper one empty; the next has a lid perforated for pepper, and the lowest story forms a larger box, empty, like the uppermost. There is a winding outside staircase, leading from the basement story, of masonry to the upper story and gallery, and a little ladder hangs on to the foot of the staircase, to reach down to the rock on which the light-house is based, or the sea. It is seventeen inches in height, and is an exact model of the first and original Eddystone light-house, erected by Winstanley.

“Trencher” salts are at first triangular or circular, with a depression in their upper surface. Of the former shape and of simple fashion was a little salt of 1629, bearing for inscription “John Lane, Vintner, at ye Mermaide, near Charing Crosse,” which was sold in 1869 in the Hopkinson col-

lection for \$100, and re-sold for no less a sum than \$150 in the Dasent sale, only six years afterwards. Small circular salts of 1667 are in use at Cotehele, and a set of the year 1683 are in the possession of the Innholder’s Company, London. These and such as these obtained till the reign of George II., when a small circular salt standing upon three feet came in, which gave way in its turn to the boat-

1629.

1667.

NO. 28.—TRENCHER SALTS.

shaped pattern, with pointed ends, sometimes terminating in handles, so common at the end of the last century, when everything was made oval that could by any possibility at all be got into that shape.

STONE-WARE JUGS.

THERE are few collectors who have not secured for their cabinets one or more of the mottled stone-ware jars with silver cover and neck-mounts, and sometimes also silver foot-band, which were in vogue for the greater part of the XVI. century.

The jugs themselves were imported from Germany, probably from Cologne, and were mounted by the English silversmiths. The earliest notices of them occur about 1530 or 1540, and from that time to the end of the century they were common enough; but they seemed then to have gone out of fashion, for it would be difficult to find a single specimen with a XVII. century hall-mark.

As regards ornamentation, they are all very much alike; the well known Elizabethan interlaced fillets, with running foliage, are often engraved around the neck-bands of the earlier ones, whilst the later specimens are more often decorated with *repoussé* work.

A description of one of those exhibited at South Kensington in 1862 will give a good idea of all of them:

“A stone-ware jug of mottled brown glaze, mounted in silver-gilt as a tankard, engraved neck-band of interlaced straps; the cover *repoussé* with lions' heads and fruit, surmounted by a flat-rayed button and small baluster purchase, formed of two acorns; round the foot is a border of upright strawberry leaves and a gadrooned edge.”

This would describe a specimen of about 1565, and later ones would differ from it only in the engraving or chasing of the neck-band and cover.

Jugs, or “covered pots,” of the same shape are sometimes found in silver, just as the cocoa-nut or the ostrich egg suggested shapes to the goldsmith.

EWERS, BASINS, AND SALVERS.

THESE occur in every old will and inventory of any importance, and, being articles in daily use at every table,

must have been very common indeed, making up as they did for the want of any such utensil as the modern fork.

We must remember that sometimes more than one person ate off the same dish, and that with the fingers, aided only with a knife or spoon, as the case required; and even if a rule prescribed in the "Boke of Nurture" were never transgressed:

"Sett never on fysche nor flesche beest nor fowle trewly,
More than ij fyngurs and a thombe for that is curtesie,"

still we shall agree with de Laborde in his remark on ancient basins: "Que l'absence de fourchette et l'habitude de manger à deux dans la même écuelle et à plusieurs dans le même plat, rendaient nécessaire la propreté des mains, pour les autres avant le dîner, pour soi-même après."

Ewers and basins were accordingly handed before and after every meal, and after every course, the hands being held over the basin whilst water, hot, cold or scented, was poured over them from the ewer by the server. In the houses of the great they were of costly material, and fine naperie for use with them is found in abundance amongst the household goods of the middle ages.

The "Boke of Kervyng" directs the attendant to see before meat that "thyn ewery be arrayed with basyns and ewers and water hote and colde, and se ye have napkyns . . . ;" and the manner in which they should be used at the end of the meal is laid down in the "Babees Boke":

"Thanne somme of yew for water owe to goo.
Somme holde the clothe, somme poure uppon his hande."

The little manual entitled "Ffor to Serve a Lord" directs this service before and after meat in 1500; and even in 1577 the "Boke of Nurture" mentions "a basen ewer and towell to array your cupbord."

With the appearance of forks the use of the basin was to a great extent discontinued, and most of the basins themselves have disappeared, perhaps to be converted into forks. It may well be that some of the forks now in use were

NO. 29A.—LARGE SALVER. (1736.)

MESSRS. HOWARD & CO.

Diameter, $26\frac{1}{2}$ inches; maker's mark, P'L.; star and crown above, fleur-de-lis below, shaped escutcheon. This is the mark of the celebrated silversmith Paul de Lamerie, at the sign of the "Golden Ball"; a French emigré, who probably learned his art in Paris. His name first appears on the book of the Goldsmith Company 1712, removing to Gerard Street, Soho, 1739, where he died at an advanced age in 1751. He was appointed Royal Goldsmith, and seems to have worked in the new or Britannia standard down to 1732. The artist Hogarth engraved plate made by him.

made out of the ewers and basins which their invention rendered superfluous. The few now remaining are used for sideboard decoration, or for handing rose-water after dinner, and the most ancient of them are only of the middle of the xvi. century.

The salvers of the xvii. and the beginning of the xviii. centuries were plain circular dishes, and repoussé work gave way to plain engraving towards the middle of the former century. Those which accompany the helmet-shaped ewers are usually quite plain.

In the reign of Queen Anne chasing is found, the edges of the salvers being both chased and shaped, the salvers themselves standing on three, or sometimes four, small feet. Some are both engraved and chased. The talents of Hogarth were for some six years employed in engraving plate for Ellis Gamble, the

NO. 29.—SALVER (C. 1690); THE PROPERTY OF
MR. F. H. BETTS.

silversmith, to whom he was apprenticed in 1712; and salvers or waiters decorated by him are still to be seen.

The plainer salvers of this date have often a gadrooned edge. This style of ornament was succeeded by the beaded edges of the time of George III., and circular or shaped salvers were replaced by the plain oval trays, having handles at the ends, which are then found almost to the exclusion of any other pattern.

The large salver and ewer shown in the frontispiece are from the collection of Mrs. M. A. Rives, and were made in 1793. The body of the ewer is extremely graceful, beaten out into six spiral lobes of chased acanthus leaves, fruit,

etc., contracting to the base and spreading into three acanthus leaves, divided by shell-work to form the foot. Above, the lobes contract to a collar at the necking, curving outwards to a bold lip of shell-work, under which is seated a nymph holding up a bunch of grapes. The handle rises high above the lip from a mask, ending in a second nymph at its junction with the necking. It is enriched with cupids and grape-vines.

The rim of the salver is divided into eight compartments, beaten up with large tulip flowers in the character of work of the XVII. century.

In the center is a medallion with a representation of a hunting-scene, with Diana and her attendant nymphs.

STANDING-CUPS AND HANAPS.

AN article of hardly less importance in mediæval times than the great salt-cellar was the standing-cup in which lord, abbot, or gentleman received his wine from the butler's hand after it had been duly "essayed."

Whilst simple "treen" cups were used by the lower classes, those which graced the table of the high-born and wealthy were always of great magnificence and of costly material. The splendor of the cup marked the consequence of him who used it, as the standing-salt did the position of the lord of the feast; and if not of gold, silver, or silver-gilt, it was formed of some then rare material, such as the egg of the ostrich, the shell of the cocoa-nut, or at least of curiously mottled wood mounted on a foot and surrounded with bands of precious metal.

Such cups were of great value, and some were prized no less for the historical or other associations which surrounded them than for their intrinsic worth. They were often known, not only in the household of the owner, but even in the district in which he lived, by special names, and the custody of the cup has signified the ownership of an estate.

The "Constable Cup" of Sir Richard de Scrop in 1400, and the great silver cup, with a cover, called "Le Chartre of

Morpeth," mentioned in the will of John, Lord of Greystock, in 1436, must have been of some such importance as this.

The same Bishop of Durham, whose Indian nut will be presently mentioned, calls one of his cups "Chantep lure," in 1259; whilst Edmund de Mortimer, Earl of March, has a cup of gold with an acorn called "Benesonne," and another of silver called "Wassail," at his death in 1380.

A few words must be said, both as to the term "hanap," so often applied to cups of this description, and as to the mode of using them, before going into further detail as to their varying fashion. The Norman-French word "hanap," then, which has at last come to mean a basket or package, in fact a hamper, is derived from the Saxon *hnap*, a cup or goblet, and was applied in mediæval days to standing-cups with covers, but only, as it would seem, to cups of some size and importance. As drinking-vessels grew up, with the increasing luxury of the times, from wooden bowls into the tall "standing-cups and covers," which is the proper description of the cups called hanaps, the use of the latter term became confined to such cups alone, and the place where such hanaps were kept was termed the *hanaperium*. This was necessarily a place of safe keeping and, therefore, a sort of treasury. The hanaper, accordingly, was the safe place in the chancery where the fees due for the sealing of patents and charters were deposited, and being received by the Clerk of the Hanaper (or clerk of the Chancery Treasury), the term hanaper office has continued to the present time. The *hanaperium* may originally have been a strong chest, and so the term hanaper, or hamper, may have been applied, and continued at last exclusively to a chest-like basket with a lid, used for various purposes.

Germany and the Low Countries were particularly the lands of the hanap and the beaker. The twenty thousand pieces of old silver-work which were exhibited at Amsterdam in 1880 testify to the former richness of this part of Europe in such work.

A very few notes will show the importance of the hanap. A statute of 1285, speaking of the security for good conduct to be given by tavern-keepers, prescribes that an offender

should be bound over by "*soen hanap de la taverne ou par altre bon gage*." This was evidently his drinking-vessel. Again, William Lord Latimer specially mentions "*la grant hanaper d'argent endoere appelle Seint George*," in his will dated 1381, and John of Gaunt in 1394 bequeaths "*moun plus grant hanap d'or*." In both these cases the cup is one of price. Far later on, in 1670, it is found that "he which is mayor of London, for the time shall have an hanap d'or or golden tankard at the coronation of every king."

Sometimes these grand cups were placed upon the table, and at others were handed to the lord when he chose to drink. The "Boke of Nurture," by Hugh Rhodes, written in 1577, directs the server as follows:—"When he (the master) listeth to drinke and taketh of the cover, take the cover in thy hand and set it on agayne"; and the "Boke of Curtasye," circa, 1430, another of these treatises, shall describe in its own words the mode of serving wine at that still earlier period:

"The kerver anon withouten thought
Unkovers the cup that he hase brought
Into the coverture wyn he powres out
Or into a spare pece withouten doute
Assayes an gefes tho lorde to drynke
Or settes hit down as hym goode thynk . . ."

It further proceeds to say:

"Both wyne and ale he tase indede
The butler says withouten drede
No mete for mon schalle sayed be
Bot for kynge or prince or duke so fre . . ."

This obliges us to note the constant fear of poison in which our ancestors lived, and their curious belief in the power of certain substances to detect its presence. It has already been remarked that cups and salt-cellars in many cases had covers to prevent the introduction of poison; but besides this, all meats and drinks were tasted or assayed by him who served them before they were partaken of by the lord, the books of etiquette prescribing the extent to which

these precautions should be carried in serving at the tables of personages of various ranks. The most exalted had both meat and drink tested, those of lower station only their beverages.

"Cups of Assay" are not unfrequently found in the inventories of the great; they are usually of small size.

The cover, or a "spare pece," according to our rhyming authority, was used instead of a special cup by people of less consequence. A further precaution was sometimes adopted in making the cup itself of some special substance. Salts and cups were formed of the horn of the narwhal, which did duty for that of the fabulous beast known as the unicorn, and was firmly believed to have the power of detecting poison. Turquoises were supposed to turn of a paler blue, and certain crystals to become clouded, in the presence of poisons, and both were used in this faith for the decoration of cups.

Turning now to standing-cups as we find them, precedence must be given to those made of ostrich eggs and cocoa-nuts, mounted in silver and having feet of the same metal. These were very popular in early times, and they are classed together because they are of similar size and shape, and their mounting is of the same character. Sometimes the cup itself was formed of silver or silver-gilt, shaped as an egg or nut, and in these cases it is difficult to say which of the two it is intended to represent. It has been suggested that the silver examples only occur when the earlier nut or egg has been broken, and the owner, not being able to procure another, has refilled the mount with a silver bowl or lining of similar shape; but to set against this, it may be said that some of the silver linings are found of the same date and fashion as the feet and other mountings with which they are fitted. A notice of some of these cups will serve to show for how many centuries they held their ground. As early as 1259 a bishop of Durham bequeaths his "cyphum de nuce Indye cum pede et apparatu argenti"; and at the opposite end of the social scale, the inventory of a felon's goods in 1337 comprises amongst other things "one cup called a note, with foot and cover of

silver, value 30s." An indenture of the following year mentions "a nut on a foote and silver covercle" amongst jewels sold.

Just as a silver-gilt bowl shaped as a mazer would sometimes be called by that name, silver cups were called nuts or eggs if they were so formed. Cups of all three materials are extant, but ostrich-egg cups are not so common, perhaps because they were rather more easily broken.

Other drinking-hanaps, no less ancient than the last, are formed of horns mounted in silver, either because horns as well as the other substances previously mentioned were supposed to have the property of revealing the presence of poison in any liquor poured into them, or, for some better reason, they have been used as drinking-vessels from early times.

An elephant's tusk carved with figures and mounted with silver, of XVI. century work, is to be seen at the British Museum. Lastly, we come to standing-cups made entirely of the precious metals themselves. These are not confined to any one century, and there are extant specimens to illustrate the work of successive generations of goldsmiths for three hundred years. In speaking of the word hanap it appeared that such cups as these were in fashion as far back as records go. The earliest specimen, however, bearing a recognized English hall-mark, and therefore of an ascertained date, is no older than 1481; not but there are a few still more ancient cups in existence.

Early in the reign of Elizabeth cups are found fashioned as gourds or melons, with feet formed as their twisted stems and tendrils. Cups, too, shaped as birds and animals, their heads taken off to form them into drinking-vessels, sometimes occur.

A cup and cover (English, 1585), with bowl shaped as a gourd standing on a gnarled tree-trunk, can be seen among the reproductions at the Metropolitan Museum; also a large Nuremberg "Eagle" cup of the XVI. century. In Germany drinking-cups often took these and other quaint shapes, such as windmills, at about this time and until the middle of the following century. The windmills seem

always of foreign origin, but another favorite cup is found of English make as well as German. These are the well-known "wager-cups" in the form of a woman holding a smaller cup over her head with upstretched arms.

A little later another very distinctive fashion prevailed. The Ambleside cup is an admirable illustration of it. This is an exquisitely wrought cup, with steeple cover, used as a chalice at S. Mary's, Ambleside.*

"The bowl of the characteristic pointed shape of its period is richly repousséd and ornamented from the stem upwards with three acanthus leaves flanked with cockle-shells. Floriation descends from the plain band at rim, to complete the design. The base itself is set upon three flying supports bent in griffin shape; these in turn spring from the higher of two bulbous ornaments that together form a sort of baluster-stem, and are themselves set upon a handsomely repousséd bell-shaped base. For the base's ornament the acanthus leaf and cockle shells re-appear.

The cover fits over, not inside, the rim of the bowl, and is ornamented with the acanthus leaf and cockle-shell in repoussé. It is surmounted by a fine pinnacle or steeple of open lattice work set off at the base with supports, and at the top with a foliated finial, giving the general appearance of a four-sided crocketed spire."

NO. 30.—CUP AND COVER (1618);
S. MARY'S, AMBLESIDE.

This cup and cover are fine specimens of the fashion that prevailed from 1608 to 1628, of which the Winthrop

* "Old Church Plate in the Diocese of Carlisle." R. S. Ferguson.

cup (1610), in the possession of the First Church, Boston, is a good example.

This, unfortunately, lacks the cover.

A similar cup, gilt, and weighing forty-six ounces, was sold at Christie & Manson's Rooms, London, in June, 1875, for \$1000, or about \$22 an ounce.

To these succeeded a much less artistic form of cup, which held its own, however, much longer, being found from about 1638 to 1694. The bowls of many are covered with granulated ornament and the stems are plain balusters standing on circular feet. This brings us to the XVIII.

NO. 31.—LOVING-CUP (C. 1700): HARVARD UNIVERSITY.

century and the simple but massive two-handled cups, with covers, that mark the reigns of Queen Anne and the earlier part of the Georgian period. These seem to have been the only cups made for a long time, and they are of every size and degree of finish.

The two loving-cups, the property of Harvard University, are good examples. That with the gadrooned base and cover has the well-known London maker's mark, I C, mullet below, lobed shield. It is engraved with a coat of arms and the inscription:

*The gift
of the*

Hon William Stoughton

*Who died at
Dorchester
July 7th
1701.*

NO. 32.—LOVING-CUP (c. 1731); HARVARD UNIVERSITY.

Among the numerous pieces of plate on which this maker's mark is to be found are the plain tankards *ex dono* Sebright, at Jesus College, Oxford (1685).

The plainer loving-cup has also a coat of arms, and the inscription :

*From
the Bequest of
Col Samuel Brown
of
Salem
1731.*

The maker, JOHN BURT, was a Boston goldsmith; his name is to be found on the large flagon presented to the New North Church in 1745, now in the possession of King's Chapel.

In the records of the University are the following entries:

"1699 Hon. William Stoughton erected a building called Stoughton Hall. . . In 1700, probably the same gentleman gave a large silver bowl, 48½ oz., and a goblet, 21 oz.

"1731 Col. Samuel Brown left by his will £60 to the College for the purchase of a piece of plate."

Among standing-cups of quaint shape is the Russian double-cup, with the Moscow mark, dated 1745, 18 in. high. The body of this cup is beaten out into six semicircular lobes, which descend in points, chased with arabesques, alternating with six others reversed, under a plain round lip; these lobes, which

NO. 33.—RUSSIAN CUP (MOSCOW, 1745); THE PROPERTY OF THE GORHAM MFG. CO.

contract in the middle, expand into the smaller reversed series that make the bottom of the cup. The base, or lower cup, and the cover are the reverse of this, the cover finishing in a vase, surmounted by a cluster of flowers of beaten work. The stem represents a tree-trunk, with lopped branches and stalks entwined, having between them a woodman with an axe in the act of chopping at them; a slender vine of silver surrounds the whole. These stalk stems were very common in Germany during the xvi. century.

No special forms or fashions can be identified with any particular period from the middle of the last century onwards, if we except the oval-pointed cups, sometimes fluted, but more often ornamented with hanging festoons, sometimes carried over medallions, which are also found on Wedgwood ware of the time of Flaxman. The potters and the goldsmiths have often copied each other's designs, or else have resorted to the same designers.

The Wedgwood ware, for which Flaxman for many years furnished models, won extraordinary fame.

It is not so generally known that the same great artist was employed also by Rundell & Bridge, the goldsmiths, notwithstanding the fine examples executed by them after his designs that are at Windsor Castle and other places.

TANKARDS.

THE use of the word "tankard," in its now familiar sense of a large silver drinking-vessel, with a cover and handle, is of comparatively modern introduction. No article of plate is called by this name in any of the volumes of wills and inventories published in England by the Surtees Society, which reach down to the year 1600. The word seems to first occur in this sense about 1575, and from that time is constantly applied to the vessels that have ever since been known as tankards.

In earlier days it was used for the wooden tubs bound with iron, and containing some three gallons, in which water was carried. The men who fetched water from the

conduits in London were called "tankard-bearers," and in a Coroner's Roll of 1276, for the ward of Castle Baynard, tankards are mentioned as the vessels they bore. Again, in 1337, the keepers of the conduits receive a sum of money for rents for "tynes and tankards" thereat; and in 1350 a house is hired for one year at 10s. to put the tankards — *les tanquers* — in, and two irons, costing 2s. 6d., were bought for stamping them.

These same utensils are found in farming accounts of the same period. In 1294, at Framlingham, County Suffolk, the binding with iron of thirteen tankards cost 3s., and six years later a three-gallon iron-bound tankard is priced in Cambridge at 1s. At Leatherhead a two-gallon tankard is valued at 2d., in 1338, and two such vessels at Elham together cost 4d. in 1364.

All this time tankards are mentioned in no other connection; but when we come to the xvi. century, a notice of "lether" tankards occurs. This is in a church account of 1567, and they were, no doubt, used as fire-buckets. A church warden's inventory of the same period (1566) speaks of a "penny tanckerd of wood used as a holy-water stock." Even later than this tankards appear in household accounts, classed with other kitchen goods; for an inventory of the chattels of one Edward Waring, Esq., of Lea, taken in 1625, includes "two tankerds and one payle," certainly not amongst his plate. Sometime before this, however, the term was occasionally applied to silver vessels. The will of Sir George Heron, proved at Durham in 1576, or thereabouts, mentions his "three silver tanckards," valued at vi*li*.; and in a Norwich will of 1583 there is an entry of "one Canne or Tanckerd of sylver."

In the inventory of the plate of Dr. Perne, Master of Peterhouse, Cambridge, which is of the year 1589, occur the following articles:

"Item a tankerd barred lipt and covered v ounces xxiijs. ijd. Item a white horne tankerd with a cover barres and lipt double gilt vi ounces xxis."

These are some of the earliest instances of a then new application of the word, which soon not only became common, but entirely superseded the old.

It was, after all, not very unnatural to transfer a word originally used for a capacious water-tub to a drinking-vessel that was also large of its kind, and it is difficult to understand why etymologists should have taken so much trouble, as they have, to find fanciful derivations for it. Duchat and Thomson would both derive "tankard" from *tin-quart*, and Dr. Thomas Henshaw from the twang or sound the lid makes on shutting it down; but, after all, if tank is derived, as it surely is, from the French *estang*, a pond or pool, it is not necessary to go further for the derivation of the name of a vessel which was originally intended to hold water than to connect it with tank, and to derive it from the same source. Johnson's Dictionary describes it as "a large vessel for strong drink," and cites Ben Jonson:

"Hath his tankard touched your
brain?"

Tankards with a handle, purchase, and hinged lid, were made of all sizes, and with many varieties of decoration, both in Germany and other northern beer-drinking countries, as well as in England. They retain their popularity to this day. They were often made to inclose gold and silver coins, both on the flat top and bottom, and bent round and set in the sides.

To S. Dunstan has been attributed the origin of the placing of pegs in tankards. * "Finding that quarrels very frequently arose in taverns from disputes about the proper share of the liquor when they drank out of the same cup,

NO. 34.—TANKARD (1574); ASHMO-
LEAN MUSEUM, OXFORD.

* Chaffers.

he advised Edgar to order gold or silver pegs to be fastened at regulated distances in the pots, that every man should know his just allowance. The space between each peg contained half a pint."

These hinged tankards were probably made for the express purpose of holding beer (made with hops), and were introduced into England when beer became a national drink early in the xvi. century.

NO. 35.—IRISH TANKARDS (1680); MERCHANT TAYLORS' HALL, LONDON.

The hot spiced wines that were drunk before going to bed, both in royal and private houses, were probably sent up in covered-cups. We can refer to no instance of a tankard of Italian, French, or Spanish make. The manufacture seems to have been confined to beer-drinking nations. In New England wills and inventories, mention is frequently made of plate, tankards, etc.

* John Cotton, 1652, gives

* New England Gen. and Hist. Reg.

"to the church of Boston a silver tynn to be vsed amongst the other communion plate ; to my grand-child Betty Day my second silver wine boule."

Comford Starr, Boston, 1659 :

"My siluer guilt double salt cellar . . . one siluer bossed wine Cupp."

About the same time Thomas Olliver of Boston bequeaths

NO. 36.—TANKARD (C. 1650); THE PROPERTY OF MR. R. S. ELY.

"the siluer wine Cup and 4 siluer spoones, a siluer bowle, my siluer salt."

Rachel Bigg of Dorchester, 1646, directs

"three pounds to be layed out vpon a siluer Pott marked with R. B. and twenty shillings for three siluer spoones."

Daniel Gookin, Senior, living at Cambridge, August, 1685, gives and bequeaths

"to my dearly beloved wife Hannah . . . forever a piece of plate, either a cup, or tankard to be made new for her marked ^{G.}
D.H.

This is interesting as showing the custom of putting the initials of the surname (G) and Christian names (D & H) of the husband and wife on silver mementos.

In a will of 1653 mention is made of *"that great silver beare bowl."* Increase Mather in 1719 bequeaths to his eldest son: *"Item, my Silver Tankard."*

One of the earliest specimens of tankards (1574) is preserved at the Ashmolean Museum, Oxford. It is of silver-gilt, with straight sides, and tapers a good deal from the bottom upwards.

NO. 37.—TANKARDS (1729);
HARVARD UNIVERSITY.

Next came the taller upright and straight-sided tankards, often beautifully ornamented, that are found in the reigns of James I. and Charles I. These are frequently used as flagons. One, of the year 1619, is at Kensington Parish Church, London, and a pair of the same date are at Bodmin Church, Cornwall.

Later tankards are plainer, and are of constant occurrence.

A splendid pair, from one of which our illustration is taken, came into the possession of the Merchant Taylors Company in London, on the dissolution of a Dublin guild some years ago, and they show round the lower part of the drum the acanthus-leaf ornament which is so characteristic of the time at which they were made. They bear the Dublin hall-marks for 1680.

The Ely tankard,* now in the possession of Mr. R. S. Ely, was brought from England about 1660. It has only a maker's mark—W C, mullet between two pellets above, pellet below, shaped shield.

*For the purpose of illustration the coat of arms are shown at the side of both this and the Vassall Tankards.

The domestic tankards of the second half of this century are very plain, often of great diameter in proportion to their depth, and have flat lids and very massive handles, the lower part of the latter often being notched to form them into whistles. They came in at the Restoration, and are found till about 1710 or 1720, when a pot with swelling drum and dome-shaped lid, with or without a knob, was introduced, of a fashion so well known at the present day, both in silver and pewter.

A pair presented to Harvard University by John and William Vassal, 1729, were made by I. Kneeland of Boston. The tankards of the last century are perhaps as often without lids as with them. It has already been remarked that the so-called flagons used ordinarily in our churches are, properly speaking, tankards, and the origin of the application of the word flagon to them has been explained in the previous chapter.

SMALLER CUPS.

INCLUDING TAZZE, BEAKERS, TASTERS, CAUDLE-CUPS, PORRINGERS,
TUMBLERS, ETC.

SIDE by side with the standing-cups, which were often more fitted for decorating the "cupboard" than for use, except on state occasions, and bearing the same relation to them that the trencher-salt did to the standing salt-cellar, are found a number of smaller cups and basins adapted for every-day requirements. A short chronological notice of their forms will, perhaps, be of more practical use to the collector than the preceding section; for whilst standing-cups are seldom for sale, and, when they are, command prices that are beyond the reach of any but the very wealthy, good specimens of smaller drinking-cups are more easy of acquisition.

TAZZE—very elegant cups, usually on baluster stems and with bowls shaped like the low open champagne glasses of XIX. century use—are found from about 1750 till the outbreak of the civil war in the reign of Charles I. Specimens

of these are much prized by the collector, and they are by no means common. Their bowls are often punched all over with small bosses in rings or other patterns from the outside, decreasing in size towards the center, and somewhat resembling the designs now produced by engine-turning. This was possibly in imitation of the Venetian glasses, which were much used for drink at this period. Others have plain bowls, or have a simple band of ornament around the rims.

TASTERS are the small shallow circular bowls, with a flat handle, that are sometimes called bleeding-basins, but incorrectly, the latter being a different class of vessel, sometimes found in nests. They are constantly mentioned in the plate-lists of Elizabethan days, but rarely earlier than 1570, nor more than a single one in each list. * Richard Webb of Boston, 1659, bequeaths "*five silver spones, one silver wine taster.*"

The ordinary tasters weighed about three ounces, and were valued at about ten or twelve shillings. The extant specimens are mostly of the middle or end of the xvii. century.

Bleeding-basins of the first years of the xviii. century, about four and a half inches in diameter, and having a single flat pierced handle, are not uncommon. They are found of pewter as well as of silver.

BEAKERS. These come next in order, occurring first at the very beginning of the xvii. century; a few may be found of earlier but not much earlier date, though their names occur long before in inventories. In England, at all events, they are more often seen in the cabinet of the collector than amongst the ancient treasures of great people or great corporations,—a fact which must be left to explain itself as best it can. Early foreign examples are more common. They are usually Dutch or from the north of Europe.

Dr. Johnson derived the word from *beak*, and defined the beaker as a cup with a spout in form of a bird's beak; an opinion shared also by Skinner. Other authorities content themselves with saying that it was a kind of vessel probably derived from Flanders or Germany, without fixing its

* New Eng. Gen. and Hist. Reg.

NO. 39.—BEAKER. (XVII. CENTURY.)

S. MARY'S CHURCH, BURLINGTON, N. J.

shape; and Forby would trace it to the Saxon *bece*, ordinary drinking-vessels made of beech wood. The learned de Laborde connects the English word *byker* with the French *buket*; giving for authority cases in which the latter is used for a holy-water bucket, and for a large cup of silver with cover, enameled in the bottom. The vessels commonly called beakers are plain upright drinking-cups, widening at the mouth, and without spout or handle, somewhat resembling the tall glass tumblers used in modern times for soda-water and the like. Beakers are used as Communion-cups at the First Church and Old South, Boston; the First Church, Dorchester; S. Ann's, Middletown, Del.; and the beautiful specimen at S. Mary's, Burlington, previously referred to as probably of German or Dutch origin.

NO. 38.—BEAKER (1604); MERCERS' HALL, LONDON.

“We * had nothing happened of any great note to us, till the year 1711; and some time in April in that year, the Church received the gift of a large silver Beaker, with a cover well engraved, being the present of the Honourable Colonel Robert Quarry for the use of the Communion.

“This Beaker, with a cover, is still in use. The letters T. B. R. are wrought in a monogram on them both. The beaker is engraved with vines and fruits, and flowers pendant from ribbons, between which are the heads of cherubim. Other devices upon it are, an eagle on a perch; a peacock; a bird with fruit in its claw; and another bird with a large serpent in its beak. Around on the surface of the cover is graven, very spiritedly, a hunter with a horn at his lips and a spear in his hand, preceded by three hounds in pursuit of a stag. The whole is surmounted with a large and exquisite crown.”

The plain gilt beaker belonging to the Mercers' Company is ornamented with three maidens' heads on the sides.

V-SHAPED CUPS on baluster stems were very common from about 1610 to 1660. They are very like the ordinary

* History of the Church in Burlington. Rev. G. M. Hills, D. D.

wine-glasses of the present day, but are somewhat larger. Communion-cups, as well as secular drinking-cups, are often found of this shape. An example in pewter has been given in the chapter upon ecclesiastical plate. With these may be classed the very small hexagonal or octagonal grace-cups on high stems that are found in the reign of James I. These are quite peculiar to that period. They seem to occur in sets of three.

CAUDLE-CUPS AND PORRINGERS.—These two classes of vessels, the former of which were often called “posset” cups or “posnets,” include all the two-handled cups with covers, and sometimes also trays or stands, that were so commonly used in the xvii. and the earlier part of the following century.

NO. 40.—CUP AND COVER (1660);
SOUTH KENSINGTON MUSEUM.

The former are somewhat pear-shaped, swelling into larger bowls at the base, and were used for drinking posset, which was milk curdled with wine and other additions, like white-wine whey or treacle possets of our day.

The curd floated above the liquor, and, rising into the narrow part of the cup, could be easily removed, leaving the clear fluid at the bottom. Their fashion differs with their date.

Porringers, on the other hand, were wider-mouthed bowls, but with covers and handles like the last. Their less flowing shape necessitated a somewhat different style of treatment in the way of decoration; and they are sometimes found in the middle of the century octagonal, or even twelve-sided, without any ornament.

A well-known pattern which came in about the time of the Restoration is shown in the illustration. It is from the collection at the South Kensington Museum, and is thus described in the official Catalogue :

“Cup and cover; silver-gilt plain neck, the lower part of the body beaten with leaf work; scroll handles and a cover with flat-top engraved with a coat of arms, English hall-mark, 1660 H. $6\frac{1}{2}$ in. w. $7\frac{3}{4}$ in.

“The upper part or neck is plain; the lower portion of the body bulges and is beaten up with tulip flowers and leaves. The handles join the rim of the neck and the bulging surface of the lower part of the body. The handles are light bold scrolls of solid metal, with terminal heads on the upper curves, curves at the upper point or junction, and light double volutes at the lower. The cover bulges and is hammered up with the same tulip flower as the body. It is topped by a flat handle, which, when reversed, stands as a foot, and this portion is then used as a small salver or waiter. On this flat surface is engraved an heraldic shield.”

NO. 41. — CUP (1667); FROM THE COLLECTION OF THE LATE MR. C. WYLLYS BETTS.

We here illustrate four cups of the year 1667, 1686, 1702, and 1775, from the collection of the late Mr. C. Wyllys Betts, bequeathed to the Scroll and Keys Society of Yale University.

The cup dated 1667 is very like the South Kensington specimen of 1660. That of 1686, with the acanthus decoration of *repoussé* work round the bowl, is of identically the same character as the covered cup at Saddlers' Hall, London, the gift of Peter Rich, 1681. The two later cups (1702 and 1775) show the development of the fluted porringers of the reign of Queen Anne. These are often used as beer-cups.

NO. 42. — (1686) FROM THE COLLECTION OF THE LATE MR. C. WYLLYS BETTS.

Toward the end of the xvii. century, porringers are often decorated with flat *appliqué* leaves round the bottom of the bowl and the knob of the cover. These thin plates of metal, cut

into various shapes and applied to the surface, have been called “cut-card” work, for want of a better name, and it has been somewhat generally adopted. The illustration is

of a very good specimen belonging to Christ Church, Bruton Parish, Va., and used as a chalice. It is of silver-gilt (h. $3\frac{3}{4}$ in., w. $4\frac{1}{4}$ in.), and has the mark of Peeter Harache, * an

NO. 43.—(1702) FROM THE COLLECTION OF THE
LATE MR. C. WYLLYS BETTS.

eminent goldsmith and plate-worker of Suffolk street, Charing Cross, who emigrated from France after the revocation of the Edict of Nantes. The first time we meet with his mark is on the copper-plate at Goldsmiths Hall, between 1675 and 1697.

The mania for Chinese porcelain which prevailed for a few years in the reign of William III. did not die out before the goldsmiths had covered their wares with Chinese designs. A vast quantity of plate was decorated in this way between 1682 and 1690.

Last of all come the fluted porringer of the reign of Queen Anne, previously mentioned, of which it is necessary to say that, as they have much attracted the attention of collectors, imitations of them have been manufactured by the cart-load. These modern copies would very often be detected by an assay, for they are all marked as made of the Britannia standard of silver, and many of them if tested would no doubt prove to be of silver of lower quality.

NO. 44.—(1775) FROM THE COLLECTION OF THE
LATE MR. C. WYLLYS BETTS.

TUMBLERS.

THESE useful articles have been rather pushed out of their place in the chapter by the necessity of classing together

* Chaffers.

porringers and caudle-cups, for they are decidedly more ancient than the last-mentioned class of porringers. They are so called because they will not lie on their sides, but will only rest on the bottom, tumbling or rolling from side to side like a tumbler till they steady themselves in an upright position. The name has somewhat improperly been transferred to our flat-bottomed drinking-glasses. Such round-bottomed cups are frequently met with from about 1670 onwards, and are still used in some of the English colleges for drinking beer. They are sometimes called bowls, and, being of different sizes, the larger ones were called beer-bowls, and the smaller wine-bowls, in old inventories.

NO. 45.—CUP AND COVER (1686); CHRIST CHURCH, BRUTON PARISH, VA.

PLATES.

NO. 46.—CUP (1758); GORHAM MFG. CO.

PLATES of silver or silver-gilt were used, both at dinner and at what is now called dessert. The dessert-plates are the more common, though silver trenchers are sometimes mentioned. The “conceites after dinner,” such as “appels, nuts, or creame,” were no doubt placed upon them.

Silver “spice-plates” occur in the inventories of the xiv. and xv. centuries.

Dinner-plates of silver, with shaped and gadrooned edges, are found commonly in the last, and sometimes of the pre-

ceding century, replacing the simple pewter of an earlier generation.

FORKS.

COMPARED with spoons these are a modern invention. Neither the Greeks nor the Romans used forks, and it was customary with them to have their food cut up into small pieces before it was served; besides which it was dressed in such a manner as to be exceedingly tender, and easily divided with instruments called "*ligulæ*," closely resembling our spoons.

It is quite certain that forks were known to our Anglo-Saxon ancestors, for a knife and fork, apparently implements of daily use, were found in an Anglo-Saxon burial ground near West Salisbury, England; but Mr. Wright ("History of Domestic Manners") thinks that they were not used by them for feeding, but merely for serving; they were probably derived from the use of the skewer, or, as it might be, a one-pronged fork. No mention of them is to be found in xv. century treatises on etiquette and manners; whilst in early wills and inventories forks seldom occur, except now and then one or two mounted in crystal or other ornamental handles, and used for eating pears or green ginger. These had usually two prongs only.

In a list of articles belonging to Piers Gaveston (d. 1312), favorite of Edward II., are "*Trois furchescres d'argent pour mangier poires*."

Their common use was introduced from Italy about the beginning of the xvii. century, and the following passage in the "Travels of Thomas Coryate, of Odcombe, near Yeovil, 1611," is frequently quoted as the first mention of forks in England.

"I observed," he says, "a custome in all those Italian cities and townes through the which I passed, that is not used in any other country that I saw in my travels, neither doe I thinke that any other nation of Christendome doth use it but only Italy. The Italian and also most strangers that are comorant in Italy, doe alwaies at their meales use a little forke when they cut their meate. For while with their knife, which they hold in one hande,

they cut the meate out of the dish, they fasten their forke, which they hold in their other hande, upon the same dish, so that whatsoever he be that, sitting in the company of any others at meale, should unadvisedly touch the dish of meate with his fingers, from which all at the table doe cut, he will give occasion of offence unto the company as having transgressed the lawes of good manners; insomuch that for his error he shall be at the least brow beaten, if not reprehended in wordes. This forme of feeding I understand is generally used in all places in Italy, their forkes being for the most part made of yron or steele, and some of silver; but these are used only by gentlemen. The reason of this their curiosity is, because the Italian cannot by any means have his dish touched with fingers, seeing all men's fingers are not alike cleane—hereupon I myself thought good to imitate the Italian fashion, by this forked cutting of meate, not only while I was in Italy, but also in Germany, and oftentimes in England since I came home; being once quipped for that frequent using of my forke, by a certain learned gentleman, a familiar friend of mine, one Master Laurence Whitaker, who in his merry humour doubted not to call me *furcifer*, only for using a forke at feeding."

Their Italian origin is also referred to by Ben. Jonson, who, speaking of the manners of Venice, puts into the mouth of Sir Politick Would-be:

" . . . Then you must learn the use
And handling of your silver fork at meals."
Volpone or the Fox, ACT IV., SCENE I.

This was written in 1607, but a few years later (1616) the same writer speaks of them as known in England:

SLEDGE. " Forks! What be they?"
MEER. " The laudable use of forks,
Brought into custom here, as they are in Italy,
To the sparing of napkins."
The Devil is an Ass, ACT V., SCENE III.

Massinger, too, about the same time, recognizes the use of the fork in polite society:

" I have all that's requisite
To the making up of a signior . . .
. . . and my silver fork
To convey an olive neatly to my mouth."
The Great Duke of Florence, ACT III.

The following extract is from "The Accomplished Lady's Rich Closet of Rarities," London, 1653 :

"In carving at your own table distribute the best pieces first, and it will appear very decent and comely to *use a forke* ; so touch no piece of meat without it."

It is curious that Shakspeare is silent on the use of silver forks, since they were the subject of such a constant discussion, praise, and ridicule at that period.

"Report of fashions in proud Italy,
Whose manners still our tardy apish nation
Limps after, in base awkward imitation."

King Richard II., ACT II., SCENE I.

From this time their employment became more general, and a fork was added to the knife and spoon which most persons seem to have carried about with them for their own use wherever they went.

The large dinner-forks, which we now call "table" forks, are said to have been first used in France by the Duke de Montausier, *circa*, 1645.

Prince Rupert purchased twenty-four forks with his plates in 1670, and Prince George of Denmark a dozen in 1686, besides his plates and trenchers. These cost, the spoons 2s. apiece for the making, and the forks 2s. and 6d., besides the silver, at 5s. 2d. per ounce.

NO. 47.—FORK (C. 1686) ;
THE PROPERTY OF MR.
G. WILKINSON.

A set of twelve amongst the domestic plate at Cotehele, Cornwall (Earl of Mount Edgcumbe), was made in 1667, and it is believed that these are the oldest now in use. They have plain flat handles like the spoons of the period, of which No. 2 in the illustration, p. 88, is an example ; but the tops are not so much cleft, the two side projections being rounded off like the central one. One of the handles is lengthened out to form a marrow-spoon.

Another such set is mentioned by Viscount Gort, in "Notes and Queries," as bought by one of his ancestors, in 1698, of a Dublin silversmith named Bolton, whose account of them was as follows :

"For 12 forks, wt 30 oz. 14 dwt., @ 6-10 per oz. £10.10.0."

A fork similar to those described as in use at Cotehele was found in 1882, thirty feet under ground, near Covent Garden, London, and is now in the possession of Mr. G. Wilkinson, of the Gorham Manufacturing Co., Providence. It is $7\frac{1}{4}$ inches long, engraved with a coat of arms at the end of the handle (Molesworth), and is stamped with the maker's mark only, twice repeated. This mark*—L C, crowned, a crescent with points upwards, between two pellets below, shaped shield—is on the copper-plate preserved at the hall of the Goldsmiths Company, London, with the impressions of the makers' punches between 1675 and 1697. Several examples of old silver with the same mark are in English collections, giving by their date-letters the years 1676, 1683, 1686, 1694. A split-ended, flat-handled fork of the year 1683, with four prongs, has been dug up in the grounds of Eden Hall. It bears the Musgrave crest, engraved in the fashion of that day, and, if genuine, it must take rank as the most ancient English four-pronged table fork known. Most probably, however, this fork has been fashioned out of a spoon.

When the custom arose, most likely in the early part of the last century, of the host supplying his own table with the plate requisite for the use of his guests, a much larger quantity was needed, and more and more as time went on. It has been suggested that a great deal of old-fashioned, unused plate—ewers and basins, and the like—was about a century ago melted down to supply this new want, and that the magnificent services of gilt and silver-plate which were then made for royal and other tables were provided in this way. An enormous quantity of metal must have been required to provide silver for the number of plates,

* Mr. Cripps writes: "The maker of the Fork was, as I believe, one Lawrence Colds."

dishes, sauce-boats (never found before the reign of George II., 1727), spoons and forks, which were fashioned by the makers of a hundred years ago; and as, at that period, old plate was not valued, every one was glad to change antiquated silver articles for those of a newer and more useful fashion. The handles of modern forks follow the shapes of spoons. Sometimes the handles were separable from the bowls of old spoons, to be used as forks.

MONTEITHS.

THE Monteith was a punch-bowl which seems to have come into fashion with the new standard silver of 1697 or

NO. 48.—MONTEITH (1702); VINTNERS' HALL, LONDON.

a little earlier. It had a movable rim, ornamented around the top with escallops or else battlements to form indentations, in which the glasses were placed with the feet outwards, for the purpose of bringing them into the room without breaking. The bowl was, of course, brought in empty, the punch being made in the room, each gentleman fancying that he had an especial talent for concocting the

beverage, and a silver ladle and lemon-strainer were brought in with it. When the glasses were taken out the bowl was placed on the table, the rim was removed, and the process of punch-making commenced. The pierced bowl of the old-fashioned wine-strainers (in general use when gentlemen decanted their own port wine in the parlor) served as a lemon-strainer, there being generally a small flat hook at the side of it by which it was appended to the side of the bowl. This particular pattern of punch-bowl was so called after a gentleman of fashion, of the name of Monteith, who was remarkable as wearing a scalloped coat.

“New things produce new words, and so Monteith
Has by one vessel saved himself from Death.”

Wing's Art of Cookery.

Beside the characteristic rim, their fluted bowls should be noted, their gadrooned bases or feet, and the large rings hanging from lions' mouths which are almost invariable. The illustration is of a Monteith in the possession of the Vintners' Company, London.

CANDELABRA, CANDLESTICKS, AND SCONCES.

THESE are occasionally, but not very frequently, met with in wills, accounts, and other documents of every period. There is, however, little to be said about them. No really ancient specimens are known to exist in the precious metals, the earliest now to be found being the candlesticks shaped as fluted columns which are found in the reign of Charles II. They have square bases, which are sometimes cut off at the corners so as to become octagonal, and have also a projection to match the base, but smaller, and a convenient distance above it, to serve as a knob, by which to hold or carry them. In the time of William and Mary and of Queen Anne the fashionable candlestick was equally simple, but with a baluster stem, terminating in a square base, which has the corners cut off or else set back and rounded. Additional ornament was gradually added to the

plain balusters. A candlestick of 1722 illustrates a transition period, after which, at about the middle of the last century, the baluster stem, already a little modified, became much ornamented with the oblique gadrooning of Louis XV. taste. Towards 1765 it finally gave way to the Corin-

NO. 49.—CANDLESTICK (1698); MESSRS. HOWARD & CO.

thian column pattern, which was the first, it may be observed in passing, that is always found with removable socket-pans or nozzles. These Corinthian columns in turn were replaced by candlesticks ornamented with festoons of flowers, or drapery hanging between bosses, or medallions which bear masks or other devices of the fashion introduced by those who designed for silversmiths and potters of the time of Josiah Wedgwood. Removable nozzles are sometimes to be

found on candlesticks of the reign of Geo. II., but not often. The sockets of the candlesticks of the later part of the century are in many cases shaped as vases ornamented with hanging wreaths.

Silver sconces are very seldom seen; they are met with as early as the year 1380 in the inventory of Charles V. They usually consist of a back-plate *repoussé* with a coat of arms, and one, two, or three branches for the candles.

TOILET SERVICES AND BOUDOIR FURNITURE.

THE luxury of the later years of the Stuarts is suitably illustrated by the rich toilet services, which are one of its creations. They came into fashion at about the Chinese period of which mention has been made, and more than one set is found decorated in that style.

They usually consist of a number of pieces of silver or silver-gilt, a mirror with silver frame, candlesticks, snuffers and tray, pincushion, tazze, boxes for trinkets and soap, sometimes a basin and ewer, and a variety of other articles. The set at Knole park, the property of Lord Sackville, is perhaps the best known of all. It has been reproduced by the electrotype process for the South Kensington Museum, and would be a valuable addition to the collection of *replicas* at the Metropolitan Museum in Central Park.

It is composed of a number of toilet-boxes and a table-mirror, the boxes plain, oblong, and octagonal, with frosted panels, and their covers bearing coronets and pierced ciphers fastened on with pins and nuts. The date of this service is 1673. There is also preserved at Knole a table (1680) entirely covered over with plaques of silver, beaten and chased with acanthus foliage, scrolls, etc. Like the toilet boxes, it has coronets and pierced monograms attached in the same way. On each

side of the table stand tall silver tripods (guericidons) for candlesticks, and above it hangs a mirror in silver framing to match the table. The tripods are of 1676, and the mirror was probably made at the same time as the table, being evidently of the same workmanship.

NO. 50.—CANDLESTICK (1722); THE
PROPERTY OF MR. R. S. ELY.

There are several boudoir-tables, either made of or mounted with silver plaques like those at Knole. Amongst them are two at Windsor Castle. Silver fire-dogs, or andirons, also occur of the same period and fashion. Examples of these are preserved both at Windsor and Knole.

WINE-CISTERNS AND FOUNTAINS.

Not less magnificent than the boudoir furniture that has just been mentioned are the great wine-cisterns that are found of the same period. These cisterns range from 1665 to 1735, but the earlier ones are not accompanied by fountains. The oldest are of gigantic size; the later ones are somewhat smaller, and have fountains, or great covered urns, or vases with taps. It has been conjectured that many of these were not used for wine, but for washing-up the forks as required on the sideboard.

The finest and largest of such pieces is a cistern at the Winter Palace, St. Petersburg, a *replica* of which is at the Metropolitan Museum. It weighs nearly 8000 ounces and holds 60 gallons, and was made in 1734 by one Charles Kandler, a silversmith in London, from a design by Henry Jernegan, and measures 5 feet 6 inches long by 3 feet 6 inches wide. Perhaps the most immense and one of the most elaborate pieces of decorative plate in the world, it is, no doubt, the very cistern referred to in the journals of the House of Commons for 1735, in a somewhat curious connection.

In that year a lottery was authorized by Parliament for raising the funds necessary for building a new bridge over the Thames at Westminster; and the same Jernegan is found petitioning the House to take as a lottery prize a very magnificent cistern, upon which he had expended a vast sum of money and years of work, and which had been pronounced by all to excel anything of the kind that had ever been attempted. He represented that although he had offered it to various foreign sovereigns, through their ambassadors, it remained upon his hands unsold, and in the end Parliament ordered its disposal in the lottery. How it got

NO. 51.—WINE-CISTERN (1734); WINTER PALACE, ST. PETERSBURG.

eventually to the Winter Palace, Mr. Cripps, who discovered it there, has not yet been able to ascertain, though an old engraving describes it as "the property of the Empress of Russia." The official description reads:

"This remarkable piece, of unusual size and weight, is in the form of an oval vase, supported on four leopards or panthers, the handles nude half-figures of a man and woman, respectively, with scroll terminals. The motive of the entire decoration is Bacchanal, the greater part of the ornament cast-work. On each side is a panel with groups of boys and young satyrs playing, holding bunches of grapes and drinking; between the panels a deep fluting; round the rim and hanging over, both inside and out, are *applique* festoons of vines and bunches of grapes, lizards, flies, frogs, etc., in great variety of fancy. The terminal figures hold bunches of grapes, and the same ornament is figured here and there and applied, giving to the piece a festive character. The leopards have collars, and are chained together with massive chains. The piece is lined with an inner skin, engraved with a pattern. The silver is of Britannia standard."

CASTERS AND CRUET-STANDS.

OF these the former occur at the commencement of the last century, or a few years earlier, and are occasionally found of great size. The larger ones must have been intended as standing-pieces for the decorations of side-boards; but it would be difficult to produce proof of the genuineness of some of the specimens that have changed hands of late years. The natural tendency of a demand to create a corresponding supply should never be forgotten by the plate-collector any more than by the economist. One of the earliest cruet-stands known is of plain, massive silver with five rings and central handle, the rings containing two glass cruets with plain silver caps to slip over the necks by way of stoppers, and three shaped casters of silver with pierced tops for sugar, pepper, etc., one large, and two to match of smaller size. They are of much the same fashion as the sets of three casters so often seen, of dates ranging from 1720 to 1770, but they are of plainer fashion than more modern examples. The separate casters seem to have formerly formed part of the fittings of cruet-stands.

A reproduction of two beautiful sets of casters may be seen at the Metropolitan Museum. They fit into the centerpiece or epergne, the work of Paul Lamerie in 1734. The originals belong to Count Bobrinsky, of Moscow.

TEA AND COFFEE SERVICES, KETTLES, ETC.

TEA and coffee must have been well known in England many years before we find silver tea-pots or coffee-pots in common use. A toy tea-pot with tea-cup and tea-spoon of the year 1690 is known. This is also about the date of

NO. 52.—TEA-POT (1769); GORHAM MFG. CO.

the first earthenware tea-pots. The earliest tea-pot known to Mr. Cripps in actual domestic use is one of 1709. It has a raised conical lid and small flap shutter to the spout. Very few are found for the next twenty years; but a great number of both tea and coffee pots, tea-caddies, and kettles were made in the reigns of George I. and George II.; at first of very plain design, but afterward more freely ornamented with chasing and *repoussé* work.

The coffee-pot of the reign of George I. was a plain one, tall and tapering, often octagonal, and with a conical octagonal lid to match. Tea-pots are found of very similar fashion as far as regards the lids, but with the round or

octagonal body swelling out at the lower part into a bowl instead of having straight upward sides. Chocolate-pots of the same period are of plain, tapering, cylindrical form.

In the time of George II. and the early days of George III. gadroons and flower-wreaths in the Louis Quinze taste will be looked for; and, later, oval tea-pots engraved with festoons, knots of ribbon, and medallions are usually found. The earliest kettles are globular, either

quite plain or with a little engraving; sometimes they are fluted to resemble melons or gourds. They are always on open-work stands, with feet; and to these, spirit-lamps, often of a later date, are fitted.

There is no better example of the melon-shaped tea-kettle than one in the royal collection at Windsor Castle. This stands on a triangular tray, and is of the year 1732.

Later in the century, urns succeeded to kettles; many of them are of the pointed oval shape then so popular, and are chased or engraved with festoons and medallions to match the tea-pots of the period.

Tea-caddies are not commonly found till the time of George II.; but all through that reign sets of two tea-caddies and a basin, fitted into shagreen cases, were very fashionable. Some of them afford good examples of chased flowers and foliage, which are very sharply executed in high relief. Such caddies were usually also supplied with a small spoon, with pierced bowl and long, pointed handle, used for straining the tea and clearing the spout of the tea-pot before

NO. 53.—COFFEE-POT (1764); SALTERS' HALL,
LONDON.

the introduction of the fixed strainer at the inner end or insertion of the spout. They are often, but erroneously, called strawberry spoons.

Of the minor accessories of the tea-table a few words may be said. A wire basket, or strainer, was sometimes hung in the spout of the tea-pot, answering the same purpose as the pierced spoon.

Of another kind was

*“The silver strainer, on which, in more economical times than ours, the lady of the house placed the tea-leaves, after the very last drop had been exhausted, that they might afterwards be hospitably divided amongst the company, to be eaten with sugar and with bread and butter.”

About tea-spoons, there is nothing to be said that cannot be gathered from the general article on spoons.

Cream-jugs simply follow the fashion of larger vessels, the earliest being plain and solid like tiny helmet ewers, later ones of rococo or of Louis XV. designs, and the latest not unlike the chocolate-pot of 1777 here shown, but with a small square foot.

The chocolate-pot (No. 55) is in the South Kensington Museum, and was “perhaps designed by one of the Adams’, whose style it represents admirably.”

NO. 54.—KETTLE AND STAND (1732);
WINDSOR CASTLE.

CAKE-BASKETS AND EPERGNES.

THESE are classed together because the former often formed the central or uppermost portion of the latter, and they are of precisely similar style of workmanship. They are objects of considerable importance in the plate-collec-

* St. Ronan's Well, chap. x.

tions of the last century, and great taste and skill were expended upon their production. Most of them were made between 1730 and 1780.

An early basket of a design peculiar to Paul Lamerie (1731) is of imitation wicker-work, with handles of the same. A more elaborate example by the same hand is the property of the Count Bobrinsky, at Moscow, a reproduction of which is in the Metropolitan Museum.

"This fine center-piece for the dinner-table consists of a bowl-shaped plateau on feet, which supports a dish and holds in sockets, the positions of which may be varied, trays for sweetmeats, candlesticks, and cruet-frames, with pepper and sugar-casters, etc. It is the work of Paul Lamerie, and one of the finest pieces of the kind from his hand in existence."

NO. 55. —CHOCOLATE-POT (1777);
SOUTH KENSINGTON MUSEUM.

It bears the London date-letter T, 1734. The body of the central dish is chased as wicker-work. To this (which seems to have been a favorite pattern) succeeded the pierced baskets, ornamented also with chasing and repoussé work, which were very common in the middle of the century. Many of them are of excellent design and finish.

The piercing of the later baskets is sometimes rather rude, the holes being merely punched out of the sheet of silver, without much additional ornament, except some intervening rows of small punched bosses. During the last quarter of the century baskets were not pierced, but are solid, and either fluted or lobed-like 'escallops, or ornamented with chased bands of foliage.

Where these pierced baskets form the crowning ornament of epergnes, or center-pieces for table decoration, they are accompanied by a number of smaller baskets of the same

design as the large one, all of which could be detached from the branched stand which supported them and handed with the fruits or sweetmeats they were made to contain.

CONCLUSION.

THE history of plate-working has now been surveyed in as much detail as is possible within the compass of a small hand-book. Many of the subjects only touched upon here would require a volume if they were dealt with exhaustively, but enough has been said about each to give the reader an idea of the varying fashions of successive art-periods. All will agree that there is a singular interest in goldsmiths' work, and it is this: that whilst it has preserved to us in comparatively imperishable materials specimens of the art-workmanship of every decade, from the Gothic period to our own, it has given us at the same time the means of dating these specimens with far greater certainty and accuracy than is the case with any other series of art-objects that have come down to our time.

In this way it becomes possible to use old silver-work as a key for the dating of very many and very different objects which could only be assigned in a general way to their period in art-history, but for the indirect aid that a system of hall-marking has thus incidentally supplied. In no other way can the gradual melting of Gothic into Renaissance style be so delicately measured, or the sequence of the art-epochs which we are in the habit of calling by the names of the French monarchs of the XVIII. century. The accuracy with which both French and English silver-work can be dated enables us to trace the style known generally as "Style de Louis XV." through three separate developments in a way that would otherwise be almost impossible; and the same may be said, in a greater or less degree, of almost every other well-known period from early days to the end of the XVIII. century.

This is the point at which it has seemed convenient to break off the various notices which make up the foregoing sketch.

The art of the goldsmith in the early days of the present century made less than no progress. Like other seasons of rest, this interval has in our time been followed by a revival which promises much.

*Accustomed as we all are to the genius of America in mechanics, witnessing her mighty engineering works, and knowing the boldness of American thought and invention, and the ingenuity and skill which her citizens apply to the carrying out of their conceptions, we have been rather too apt to overlook the advance they have made in the arts and in the application of them to their manufactures. Whilst crediting them with the greatest skill in the invention and production of all labor-saving contrivances, and in the making of articles of daily use and service by new and improved methods, we have been blind to the great strides they have been taking in recent years in the manufacture of those articles to which art is applied, and in the production of which there must be at least some knowledge and feeling for design, of which, till lately, the old countries believed they possessed the exclusive monopoly.

Perhaps the manufacture to which American art is now applied most characteristically is that of the silversmith and the worker in the more precious metals.

In the following chapter is described in detail some of the plate to be found in our churches,—not but that there are fine examples in private collections, but because it can safely be said that it has never changed hands, so that the authenticity of the dates relied on may be insured beyond all possible question.

Chronological lists of examples are also given, with tables of London and Paris date-letters and a copy of the makers' marks (1675–1697) from the copper-plate preserved at Goldsmiths Hall, London.

* The "Magazine of Art," December, 1885.

CHAPTER IX

ECCLESIASTICAL PLATE.

NEW YORK — NEW JERSEY — PENNSYLVANIA — DELAWARE — MARYLAND — MASSACHUSETTS — NEW HAMPSHIRE — RHODE ISLAND — CONNECTICUT —
NORTH CAROLINA — SOUTH CAROLINA — VIRGINIA.

NEW YORK — TRINITY CHURCH.

HIS church was founded in 1696, but earlier than this there was a chapel in the Fort, to which “the Queen sent plate, books, and other furniture.”

The vessels yet remaining are :

ALMS BASON, Dia. 13 in. Two marks :— 1, Lion passant ; 2, small black-letter **g**, London, 1684.

Engraved with the Royal arms between the initials **W. R.**

PATEN with foot, Dia. 8½ in. Four marks :— * 1, Lion passant ; 2, Leopard’s head crowned ; 3, small black-letter **r**, London, 1694 ; 4, maker’s mark **F·G**, pellet below, shaped shield.

Engraved with the Royal arms between the initials **W. R.**

The maker, Francis Garthorne, of Sweethings-lane, had the patronage of King William and Queen Mary, and was much employed by Queen Anne. He entered his name at the Hall in April, 1697, but his mark for the old standard, **F G**, is found on the copper-plate at Goldsmith’s Hall struck

* The marks are taken in this order for convenience.

NO. 56.—COMMUNION SERVICE (1709) ; TRINITY CHURCH, NEW-YORK.

between 1675 and 1696. His Britannia mark, **G_A**, the A small within the **G**, is frequently met with. He made plate for Windsor Castle, 1689; some of the communion-plate of S. Margaret's, Westminster, London, 1691; also at Kensington Palace Chapel, 1714. In the United States his mark is on plate belonging to S. Anne's, Annapolis; Trinity Church and S. John's Chapel, New York; S. Peter's, Albany (some of which is now in Canada), and on a set originally presented to King's Chapel, Boston, now divided between Christ Church, Cambridge, and S. Paul's, Newburyport.

NO. 57.—ALMS BASON (1747); TRINITY CHURCH, NEW-YORK.

TWO FLAGONS, H. $12\frac{1}{2}$ in. TWO CHALICES, H. $10\frac{1}{2}$ in. TWO PATENS, Dia. $6\frac{3}{8}$ in. ALMS BASON, Dia. 13 in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court hand O, London, 1709; 4, maker's mark, **G_A**, the A small within the **G**, pellet below, shaped shield (Francis Garthorne). All engraved with the Royal arms between the initials **A.R.**

ALMS BASON, Dia. 13 in. One mark:—**GR** (Probably Geo. Ridout, of London, ent. as freeman of the City of New York, Feb. 18th, 1745).

The inscription engraved on the face of the bason is shown in the illustration. On the underside is the coat of arms of Robert Elliston, Comptroller of the Port from 1720

to 1755. Arms: Per pale an Eagle displayed. Crest: an Eagle's head erased, gorged murally. Motto: BONO VINCE MALUM, and the inscription:

HÆC
AMULA *seu* LANX
HUIC ECCLESIAE
CONFERTUR.

ALMS BASON, Dia. 13 in. PATEN, Dia. 6 in. Four marks:—1, Leopard's head crowned; 2, Lion passant; 3, old English **C**, London, 1760; 4, maker's mark **M F** (Mordecai Fox). Both engraved with the Royal arms between the initials **G. R.**

CHALICE, H. 9½ in. Four marks:—1, Leopard's head crowned; 2, Lion passant; 3, Old English capital **Æ**, London, 1764; 4, maker's mark, **TH** crowned (Thomas Heming). Engraved with the Royal arms between the initials **G. R.**

ALMS BASON, Dia. 13 in. The marks, maker and engraving as on the chalice, but the date-letter for 1766, Old English capital **Æ**.

PATEN, *with foot*. One mark, **B R.**

S. JOHN'S CHAPEL.

FLAGON, H. 11 in. CHALICE, H. 8 in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, small black-letter **r**, London, 1694; 4, maker's mark **F·G**, pellet below, shaped shield (Francis Garthorne). Both engraved with the Royal arms between the initials **W. R.**

The paten belonging to Trinity Church with the same marks must have originally formed part of this set.

NO. 58.—CHALICE (1764); TRINITY CHURCH, NEW-YORK.

ALBANY.

S. PETER'S CHURCH.

TWO FLAGONS, H. 13 in. CHALICE, H. $9\frac{1}{4}$ in. PATEN, Dia. 9 in. PATEN, Dia. 6 in. ALMS BASON, Dia. 12 in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court-hand Q, London, 1711; 4, maker's mark, G_A, the A small within the G, pellet below, shaped shield (Francis Garthorne). All engraved with the Royal arms between the initials A. R.

Inscription on all the vessels:

*The Gift of Her Majesty, ANNE, by the
Grace of God, of Great Britain, France,
and Ireland, and of her Plantations in
North America, QUEEN, to Her Indian
Chappel of the Onondawgus.*

A similar set of five pieces, with the same marks and inscription, except that it reads "to Her Indian Chappel of the Mohawks," was taken from Fort Hunter when the tribe migrated into Canada. A Flagon, Chalice and Alms Bason are at Brantford. A Flagon and Paten at Deseronto. Here the vessels are in the care of a Mohawk woman — a granddaughter of the late Captain Joseph Brant. The Flagon has a dent in its side, made by a spade when it was buried in the earth during the Revolution.

The service at Albany has been frequently applied for by the Onondawgus, but as the authorities claim that the Queen presented it to the chapel (now S. Peter's), and not to the tribe, they decline to give it up.

WESTCHESTER.

S. PETER'S CHURCH.

CHALICE, H. $9\frac{1}{4}$ in. PATEN, Dia. $5\frac{1}{4}$ in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court-hand N, London,

1708; 4, maker's mark, **E A** fleur-de-lis below, shaped shield (John Eastt). Inscription on each:

Annae Reginae.

RYE.

CHRIST CHURCH.

CHALICE, H. 8 in. PATEN, Dia. 6 in. Both with the same marks and inscription as at S. Peter's, Westchester.

NO. 59.—CHALICE (1708):
S. GEORGE'S, HEMPSTEAD.

HEMPSTEAD, L. I.

S. GEORGE'S CHURCH.

CHALICE, H. $9\frac{1}{2}$ in. PATEN, Dia. $5\frac{1}{4}$ in. Both with the same marks and inscription as at S. Peter's, Westchester, and Christ Church, Rye.

PATEN, Dia. $10\frac{1}{2}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, old English capital **L**, London, 1766; 4, maker's mark, **I C** monogram, shaped shield. On the rim are dotted the initials

* B *

A * E

BAPTISMAL BASON. Dia. $8\frac{1}{4}$ in. One mark, **S S**.

Inscription:

*The gift of Mr. John March
To St. George's Church in Hempsted 1735*

JAMAICA, L. I.

GRACE CHURCH.

CHALICE, H. $10\frac{1}{4}$ in. PATEN, Dia. $6\frac{1}{2}$ in. Four marks: — 1, Lion's head erased; 2, Britannia; 3, Court-hand I, London, 1704; 4, maker's mark, W I fleur-de-lis below, shaped shield (John Wisdome).

Inscription on chalice:

*Ex Dona Societatis
pro promovendo
Evangelis in partibus
transmarinis 1704*

In the Journal of the Society for the Propagation of the Gospel in Foreign Parts is this entry, dated 17th November, 1704: "Agreed that a sum not exceeding £15 be allowed to the Church of Jamaica, in Long Island, for Vestments and for Vessels for the Communion table."

NO. 60.—CHALICE (1704);
GRACE CHURCH, JAMAICA.

ALMS BASON, Dia. $9\frac{1}{2}$ in. One mark, T·H twice repeated.
Inscription round rim:

*The Gift of Mr. John Troup To Grace
Church In Jamaica On Nassau Island
In The Province of New York.*

*May ye 1 1761 * * **

NEW JERSEY — BURLINGTON.

S. MARY'S CHURCH.

THE corner-stone was laid in 1703 by the Rev. John Talbot, who shortly after was called to England.

On his return in 1708 he **“acquainted us that he had presented an humble address to Her Majesty, and the other letters that we sent; and that Her Majesty had been graciously pleased to give us . . . a Silver Chalice and Salver for the Communion Table.”*

CHALICE, H. $7\frac{1}{2}$ in. PATEN, Dia. 5 in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court-hand K, London, 1705; 4, maker's mark, *Bi*, dotted punch (William Gibson).
Inscription on each:

Annæ Reginae

“He also brought us an Embossed Silver Chalice and Patten, the gift of Madame Catharine Bovey, of Flaxley.”

CHALICE, H. 10 in. PATEN, Dia. $4\frac{1}{4}$ in. One mark, on paten only. Ne, shaped escutcheon (Anthony Nelme, London, 1697–1722).

Inscription on under side of foot of each:

*The Gift of Mrs Catherine Bovey of fflax-
ley in Gloucestersheire to St Mary's Church
att Burlington in New Jersey in America.*

The chalice is on a baluster stem, the bowl, stem and foot richly chased with cherubs' heads, emblems of the Passion, and foliage.

* *“History of the Church in Burlington,”* Dr. Hills.

BEAKER, H. 8 in., with cover and crown; fully described in a previous chapter. (P. 119.)

PERTH AMBOY.

S. PETER'S CHURCH (Founded 1698-99).

CHALICE, H. $8\frac{1}{4}$ in. PATEN, Dia. $4\frac{1}{4}$ in. Four marks: — 1, Lion passant; 2, Leopard's head crowned; 3, Lombardic capital **Q**, external cusps, London, 1611; 4, maker's mark. A Catherine wheel crowned (?), shaped escutcheon. Engraved on the underside of foot of paten $\frac{E\ H}{1612}$. The lip of the cup and the under side of paten have the usual Elizabethan band, three times interlaced.

There is no evidence as to the manner in which these vessels came into the possession of the church. An entry in the records refers to the presentation of a chalice, ewer and paten, which were probably brought from England by the Rev. John Talbot. **“At a meeting of the Vestry of the church at Perth Amboy, September, 23rd, 1728, resolutions of thanks were passed to the widow of Rev. John Talbot for the present of a silver chalice and ewer, and a silver paten, which are still used in the services of that church.”*

CHALICE, H. $7\frac{1}{2}$ in. PATEN, Dia. 5 in. The same marks as on the chalice and paten at S. Mary's, Burlington.

Inscription on each:

Annae Reginae

FLAGON, H. 11 in. One mark, **S S**.

This mark is on the Baptismal bason at S. George's Church, Hempstead, L. I., dated 1735, and on a Tankard and Chalice at Immanuel Church, New-castle.

PATEN, Dia. $8\frac{1}{4}$ in. One mark, **B R** twice repeated.

* Whitehead's History of Perth Amboy.

A similar mark is on a Paten at Trinity Church, New York.

PATEN, Dia. $4\frac{3}{4}$ in. Four marks : — 1, Lion's head erased ; 2, Britannia ; 3, Roman capital F, London, 1721 ; 4, maker's mark, P_A, shaped shield. *This is probably the paten presented by the widow of the Rev. John Talbot.*

CHALICE, H. 4 in. PATEN, Dia. $2\frac{5}{8}$ in — for administering to the sick. Four marks : — 1, Lion passant ; 2, Leopard's head crowned ; 3, Roman capital G, London, 1722 ; 4, maker's mark, I S mitre (?) above, shaped shield.

On the bowl of chalice is engraved the crucifixion, with ministering angel. Opposite to this is inscribed :

*Hic est
Calix Sanguinis
mei Novi, et Eterni
Testamenti, Mysterium
Fidei, Qui pro Vobis
et pro Multis Effundetur
In Remissionem
Peccatorum.*

Around foot :

Sanguis meus est verè Potus

SWEDESBOROUGH.

TRINITY CHURCH (Formerly Swedish-Lutheran, but since the Revolution Episcopal).

CHALICE, H. 8 in. PATEN, Dia. $4\frac{3}{4}$ in. No marks.
Inscription :

Trinity Church
att
Rackoon 1731

The tradition is that these vessels came from Sweden, but why inscription in English? Swedesborough is built on Rackoon Creek.

PENNSYLVANIA — PHILADELPHIA.

CHRIST CHURCH (Organized 1695).

FLAGON, H. $10\frac{1}{2}$ in. CHALICE, H. 9 in. PATEN, Dia. $5\frac{1}{4}$ in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court-hand M, London, 1707; 4, maker's mark, E A, fleur-de-lis below, shaped shield (John East).

These marks, but with the date-letter for the following year, are on plate at Westchester, Rye and Hempstead.

Inscription on Flagon and Chalice:

Annæ Reginae
In usum Ecclesiae
Anglicanae apud
Philadelphiam
A D
1708

*“ Mr. Evans (Rev. Evan Evans, D. D., Rector, 1700–1719), on his return from England, brought with him the communion plate presented to the church the preceding year by the Queen.”

* History of the American Episcopal Church. Bishop Perry.

FLAGON, H. $10\frac{1}{2}$ in. (a duplicate of that presented by Queen Anne). BAPTISMAL BASON, Dia. 15 in. (63 oz. 2 dwt). One mark, **P S**, repeated three times on Flagon, four on Bason. Inscription:

*The Gift of
Colt Robart Quary
to Christ Church in Philadelphia
the 29th sbr 1712*

TWO ALMS BASONS, Dia. $9\frac{3}{4}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, small black-letter **r**, London, 1694; 4, maker's mark, **R P**, pellet above each letter, one below, shaped shield.

This mark is to be found on the copper-plate preserved at Goldsmiths Hall, with the punches, from 1675 to 1697.

Inscription:

*The Gift of
Colt Robart Quary
to Christ Church in Philadelphia
this 29th sbr 1712*

ALMS BASON, Dia. $9\frac{1}{2}$ in. One mark, **C G**, between two five-pointed stars (probably Cæsar Griselm).

BEAKER (Apostel Krüge), H. $7\frac{1}{4}$ in. Two marks:—1, The arms or town mark of Cologne; 2, maker's mark, **cZ**, monogram, plain shield.

Richly engraved; the upper part with medallion figures of six of the apostles, viz.: S. PETRUS, S. PAULUS, S. JOANNES, S. JACOBUS, S. MATTHEUS, S. THOMAS; the lower part with fruit and foliage in clusters and the initials ^M
I * K.

BEAKER, H. $4\frac{1}{2}$ in. Inscription :

*the gift of Margaret Tresse Spinster
to Christ Church in Philadelphia*

CHALICE SPOON. One mark, A DUBOIS. Engraved on handle, X T C.

NO. 61.—COMMUNION SERVICE (1773); S. PETER'S CHURCH, LEWES.

GLORIA DEI (Old Swedes' Church).

The present church building was dedicated 1700 ; it stands in that part of Philadelphia formerly known as *Wicacoa*.

TANKARD, H. $7\frac{1}{2}$ in. One mark, I R.

A similar mark is on plate at S. Michael's, Bristol, R. I., dated 1734.

Inscription :

*The Gift of Mrs E Vanderspiegle
To the Swedish Lutheran Church
at Wicaco Anno Domini 1773*

On back of handle, ^R
A * M

Mrs. Vanderspiegle was the daughter of the first pastor,
Rev. A. Rudman.

CHALICE SPOON. One mark, W D.

DELAWARE — LEWES.

S. PETER'S CHURCH.

FLAGON, H. 10 in. CHALICE, H. 9 in. PATEN, Dia. 10½ in.
Mark on Flagon, I David; on Paten, I D. None on Chalice.
Inscription on each piece :

THE GIFT OF THE HONBLE JOHN
PENN ESQRE TO ST PETER'S CHURCH
AT LEWIS TOWN JUNE 10TH 1773.

APPOQUINIMINK
(MIDDLETOWN).

S. ANNE'S CHURCH.

NO. 62.—BEAKER;
S. ANNE'S, MIDDLETOWN.

BEAKER, H. 6 in. One mark, I N,
the N reversed.

NEWCASTLE.

IMMANUEL CHURCH.

TANKARD, H. 7 in. CHALICE, 6½ in. One mark, S S.

This mark is on the baptismal bason at S. George's, Hempstead, dated 1735.

WILMINGTON (Christina).

TRINITY CHURCH (THE OLD SWEDES).

CHALICE, H. $9\frac{1}{2}$ in. PATEN, Dia. 6 in. PYX (or bread-box), oval, $3\frac{3}{4}$ in. x 3 in. x $1\frac{1}{8}$ in. deep.

Marks: — On Chalice, **C B**; on Pyx, **C B**, a character similar to the Court-hand h, and **H N**, shaped shield.

Inscription on bowl of Chalice :

*Tag och drick: thetta är min blod
Fahln' Bergslags Schenck til H-Trefald-
Kirkiöpa China i Pensylvanien.
År 1718. Assessor och Bergmästare
Herr Anders Swab*

On the six "buttons" of Knop:

S. M. I. H. R. I.

On the under side of foot of Chalice:

*H Erick Björck- P Fahln' Fordom Wid
China in Pensylvanien.*

On rim of Paten:

tager Och ätt-dötta är min Lekamen.

NO. 63.—CHALICE AND PATEN (1718);
TRINITY CHURCH, WILMINGTON.

The inscription on cover of Pyx is modern.

The Rev. Eric Bjork, through whose exertions the church was built, and pastor of the congregation from 1696 to 1714, was recalled to Sweden by the famous Charles XII. in 1713, and appointed pastor of the church in Fahlun and provost of the district, where he lived till his death in 1740. Fahlun, a town in Dalecarlia, is celebrated for its copper mines, but they are not so productive as formerly. Translated, the inscriptions read: On Chalice,

Take and drink, this is my blood.

Gift of the Mining Company of Fahlun to Holy Trinity Church at Christina, in Pennsylvania, A. D. 1718.

Assessor and Mine Master, Andrew Swab.

Magister Eric Bjork, Pastor of Fahlun, formerly at Christina, in Pennsylvania.

On Paten: Take and eat, this is my body.

MARYLAND — ANNAPOLIS.

S. ANNE'S CHURCH.

FLAGON, H. $11\frac{1}{2}$ in. CHALICE, H. $9\frac{3}{4}$ in. PATEN, Dia. $5\frac{3}{4}$ in. PATEN, Dia. $7\frac{1}{2}$ in. ALMS BASON, Dia. $11\frac{1}{2}$ in. Four marks: — 1, Lion passant; 2, Leopard's head crowned; 3, small black-letter **S**, London, 1695; 4, maker's mark, **F G**, pellet below, shaped shield (Francis Garthorne). All engraved with the Royal arms between the initials **W. R.**

HYATTSVILLE — PRESBYTERIAN CHURCH.

FLAGON, H. 12 in. Two CHALICES, H. 9 in. Four marks: 1, Lion's head, erased; 2, Britannia; 3, Court-hand **m**, London, 1707; 4, maker's mark, **LO**, monogram (Matt. E. Lofthouse).

This service at one time belonged to the old church at Patuxent, or Upper Marlboro. It was probably presented by Colonel Ninian Beall, who gave the ground upon which the church stood. He was one of the earliest Presbyterian elders in the country, his name occurring in the colonial records as early as January, 1667.

The patens have long since disappeared.

NO. 64.—FLAGON AND CHALICE (1707); HYATTSVILLE, MD.

SALISBURY — S. PETER'S CHURCH.

CHALICE, H. $9\frac{3}{8}$ in. PATEN, Dia. 5 in. Four marks:—1, Lion passant; 2, Leopard's head, crowned; 3, small Roman ^Wq, London, 1751; 4, maker's mark ^W · ^PS (Wm. Shaw and Wm. Priest).

The Paten is engraved with the sacred monogram within rays; the inscription around bowl of chalice reads:

*For the Use of Stepney Parish in
Somerset County 1752*

MASSACHUSETTS.

BOSTON — THE FIRST CHURCH.

THIS society was founded 1630, John Winthrop, the first Governor of Massachusetts, being one of its originators. In 1632 was built the first edifice which was ever reared for public worship in the town of Boston. In 1808 the society moved to the fourth spot and its fifth house, the present house of worship being dedicated December 10th, 1867.

*The Gift of the Hon^{ble} William Dummer -
to the first Church in Boston. 1726*

NO. 65.—DUMMER CREST AND INSCRIPTION.

FLAGON, H. 13 in. One mark, I E crowned, fleur-de-lis below, shaped shield. Engraved with crest in an ornamental cartouche.

The gift of Lieutenant Governor Dummer.

FLAGON, H. 13 in. One mark, s. BARTLETT.
Inscription :

*The Gift
of
Deacon Thomas Waite
to
The First Church of Christ
in
Boston
May 15th 1775.*

CUP, standing, on Hanap, H. 12 in. Four marks:—1, Lion passant; 2, Leopard's head, crowned; 3, Lombardic N,

with external cusps, London, 1610; 4, maker's mark, **T G** three pellets above, shaped shield. This mark is much worn.

The bowl of cup is tapering, chased with foliage and sea-monsters; the baluster stem has three s-shaped scrolls at the knop; the foot is bell-shaped, chased with acanthus leaves. The cover is wanting. Cups of this date are in use as chalices in many churches in England. That at S. Mary's, Amble-side, is a fine example (ante, p. 107). The Carpenters Company, London, have four, of the years 1609, 1611, 1613, and 1628 (O. E. P.).

Inscription around rim :

*The Gift of Governor Jno Winthrop to ye
It Church in Boston.*

CHALICE, H. 9 in., on tall baluster stem. Four marks : — 1, Lion passant; 2, Leopard's head, crowned; 3, Italic *i*, London, 1626; 4, maker's mark, **T F** in monogram, plain shield.

This mark is found on communion plate, Temple Church, London, 1609; on the cup belonging to the Carpenters Company, 1611, and on other valuable plate.

Engraved on bowl, $\begin{matrix} H \\ A \quad E \end{matrix}$

CHALICE, H. 7½ in. Wine-glass shape. Four marks : — 1, Lion passant; 2, Leopard's head, crowned; 3, Court-hand *a*, London, 1638; 4, maker's mark, **I C** between two pellets, heart-shaped shield. Engraved on bowl $\begin{matrix} F \\ W \quad P \end{matrix}$

CHALICE, H. 9½ in. Four marks : — 1, Lion passant; 2, Leopard's head, crowned; 3, Court-hand *C*, London, 1639; 4, maker's mark, **T G** pellet below, shaped shield.

Inscription :

*The Gift of a Freind I * H*

On bowl, $\begin{matrix} T \\ B \quad C \end{matrix}$

CHALICE, H. 8 in. One mark, **I · D** pellet between, fleur-de-lis below, heart-shaped shield (John Dixwell).

Inscription :

Ex dono A D Sc Jesm I A

CHALICES, three, H. $8\frac{1}{2}$ in. Two marks : — 1, **I H**, seeded rose below, heart-shaped shield; 2, **R S**, mullet above, shaped shield (John Hull and Robert Sanderson).

Inscription :

*The Gift of Jno Oxenbridg,
Pastor of the First Church 1670. d. 1674.*

CHALICE, H. $8\frac{1}{2}$ in. Two marks, as above — the seeded rose above **I H**.

Inscription :

*The Gift of A Friend R * H*

On foot, 1661.

CHALICE, H. 8 in., baluster stem. Two marks, as last.

Inscription :

*The Gift of A Freinde T * C*

On back, ^T
B C.

CHALICE, H. $5\frac{3}{4}$ in. Two marks, as last. Engraved on bowl, ^{* H *}
G * H *; on foot, ^F
R E.

CHALICES, three, H. 9 in., baluster stems. One mark, **I D** fleur-de-lis, heart-shaped shield.

Inscription :

*The Gift of Elder Joseph Bridgham
to the first church in Boston
1708*

CHALICES, two, H. 8½ in. One mark, D·H. Engraved with coat of arms, and inscription :

*The Gift of
Mrs Lydia Hancock
to the first church
of Christ in
Boston
Sept 4 1773*

This beautiful engraving is evidently the work of Nathaniel Hurd, the maker being most probably his brother-in-law, Daniel Henchman.

CHALICE, H. 7 in. One mark, B S. Inscription :

The Gift of I S

TANKARD. One mark, I D, fleur-de-lis below, heart-shaped shield (John Dixwell).

Inscription :

NO. 66.—HANCOCK ARMS.

*The Gift of Saml More to y^e first
church in Boston 1717*

On back of handle, B ^W * S.

TANKARD. One mark, **B H**, crescents below, shaped shield.
Inscription :

*The Gift of Saml More
to the first church
in Boston*

TANKARD. One mark, **I C**, fleur-de-lis below, heart-shaped shield. Inscription :

*The Gift of
Madam Eliz Welsted
to the First Church of
Christ in Boston
1752*

On back of handle, ^WW ^EE.

TANKARD. One mark, **I E**, crowned, fleur-de-lis below, shaped shield.

Inscription :

*The Gift
of
Nathaniel Balston Esq
To
the first
Church of Christ.
in
Boston
1773*

On back of handle, ^BN ^HH.

CUP. One mark, W. P. Inscription :

*The Gift of John Garland
to the first Church of Christ
in Boston for the use of
the Table.*

1717

CUPS, two. One mark, I HURD. Engraved with coat of arms and inscription :

*The Gift of Deacon
Jonathan Williams
to the first Church of
Christ in Boston
at his Decease
March 27 1737*

CUP. One mark, REVERE.

NO. 67.—WILLIAMS ARMS.

BEAKER. Two marks, I H and R S, as before on the chalices (John Hull and Robert Sanderson). A broad band of granulated ornament surrounds the beaker, a plain shield being left below the rim, on which is pounced, ^TB * C .
1659

BEAKER, as the previous one. One mark, I H, seeded rose above (John Hull), ^TB * C on shield, no date.

BEAKERS, three, H. 7 in. One mark, I E, crowned, fleur-de-lis below, shaped shield. Engraved, ^TO C .

BEAKER, H. 7 in. Three marks: — 1, three saltire crosses, one above the other, crowned, mark of the City of Amsterdam; 2, I G, seeded rose below; 3, F in an oval punch, probably the maker's mark and date letter.

NO. 68.—BYFIELD ARMS.

The beaker is richly engraved with foliage, fruit and birds; below the top it is surrounded by an Elizabethan band of ornament, three times interlaced in hour-glass curves.

The initials $\begin{matrix} S \\ R \\ E \end{matrix}$ are pounced on.

ALMS BASONS, four, Dia. 13 in. One mark, REVERE.

Inscription:

Given by SUVIAH THAYER *in testimony of*
her respect for the FIRST CHURCH OF CHRIST *in*
 BOSTON A. D. 1796.

BAPTISMAL BASON, Dia. $13\frac{1}{2}$ in. One mark, I HURD. Engraved with coat of arms. Byfield.

SPOONS, two, rat-tail. One mark, I E, in lobed escutcheon.

Engraved, O $\begin{matrix} T \\ C \end{matrix}$.

THE SECOND CHURCH.

THIS church, established in 1650, was burnt during the ministry of Increase Mather, in 1676, being rebuilt the following year. It was demolished by order of General Howe, December, 1775. On the evacuation, 1776, the parishioners joined the New Brick Church, and a formal union was effected 1779, under the corporate name of The Second Church. At this time several valuable articles of silver-plate, being unnecessary, were sold.

FLAGON, H. 13 in. One mark, I B, crowned, pellet below, plain shield. On the side opposite the handle is engraved a coat of arms and an inscription.

John Frizell, a wealthy merchant, and one of the most generous benefactors of his time, was one of the few men who kept a carriage, and the first brick stable in Boston was the one he built on Moon street. ("Rambles in Old Boston," Porter.)

FLAGON, H. 13 in. Two marks, S B in circle, and s: BURRILL in plain oblong. It is engraved:

*This Flagon
is the gift of Mrs
Dory Frizell to the
Second Church of
Christ in Boston
Decemr 1733*

Mrs. Frizell was the widow of John Frizell.

FLAGON, H. 13 in. One mark, P O, heart-shaped shield. Inscription:

*Mrs Elizabeth Wensley
To the Second Church
of Christ in
Boston
1733*

FLAGON, H. 13 in. One mark, BRIDGE. Engraved with coat of arms and inscription. (No. 70.)

William Welsteed was pastor of the New Brick Church from 1728 to 1753. He married a sister of Governor Hutchinson. William Waldron was the first pastor, 1722-1727.

*The Rev. M.^r Welsted Pastor of this
Church order'd on his Death bed this flaggon
to be given as a token of the Tender affection
he bear towards us 1753—*

NO. 70.—WELSTEED ARMS AND INSCRIPTION.

TANKARD, H. 6 in. One mark, I B, crowned, pellet below,
plain shield.

Inscription :

NO. 71.—INSCRIPTION ON TANKARD (1724).

TANKARD. H. 6 in. One mark, I : Potwine.

Inscription :

*The Gift of Madm Sarah Welsteed
to the New Brick Church 1775*

TANKARD. One mark, T T.

CUP, two-handled. One mark, I R, crowned, shaped shield.

Inscription :

*Given by Nathaniel Loring
to the New Brick Church
1723-4*

CUP, two-handled. One mark, I R, crowned, pellet below, plain shield.

Inscription :

*Given by W L
to the New
Brick Church
1723-4*

CUP, two-handled. One mark, **I G**, crowned, quatrefoil below, plain shield. Engraved with coat of arms and inscription:

*A Friend's Gift to the
North Brick Church*

1730

Mr. R. C. Lichtenstein finds the arms to be those of Walter Goodridge, and this is probably correct. He was baptized at the Second Church, July, 1701. ("History of Second Church," Robbins.)

CUP, two-handled. One mark, **I G**, as above; the date, 1731, is scratched underneath.

CUPS, two-handled, two. Marked **G H**, crowned, pellet beneath, plain shield.

CUP, two-handled. One mark, **HURD**.

ALMS BASON, Dia. 15 in. One mark, **E W**, fleur-de-lis below, shaped shield. A coat of arms is engraved on rim.

Possibly presented by John Foster, an opulent merchant, a parishioner and warm supporter of Dr. Increase Mather.

NO. 73.—FOSTER ARMS.

NO. 74.—HUTCHINSON ARMS.

ALMS BASONS, two. Marked **E W**, as above, and each engraved with the same coat of arms on rim.

Inscription on back of one :

*The Gift of
Edward Hutchinson
To the Second Church in Boston May, 1711*

On back of the other :

*The Gift of
Thomas Hutchinson
To the Second Church in Boston May 1711*

The uncle and father of Governor Hutchinson.

BAPTISMAL BASON. Marked **E W**, as above. Engraved with coat of arms on rim, and on the underside surrounding rim :

*Hoc Lavacrum Septentrionali in Bostonia
Ecclesiae adusum S. S. Baptismi
dedicatum est per Adamum Winthrop
adortum primi sui Filii qui baptizatus est
18 Aug: 1706*

In the pedigree of the Winthrops occurs this passage (Adam Winthrop writing of his son Adam, b. 1706) : "Baptized at the North Church, by Cotton Mather, in a silver bason, then dedicated by me to the Church."

SPOONS, two, rat-tail, pierced for strainers. One mark on each, **P R** (Paul Revere?).

NO. 75. — WINTHROP ARMS.

In a list of "Legacies and Donations to the Second Church" (Robbins' History), "Dame Dorothy Saltonstall left by her will fifty pounds for a flagon." This may have been among the plate sold at the time of the union with the New Brick Church.

THE OLD SOUTH, OR THIRD CHURCH.

THE Third Church in Boston was organized by a party of dissatisfied members of the First Church, who withdrew in 1669, and erected "a meeting-house of cedar, two stories high, with an imposing steeple." Here Benjamin Franklin was baptized, 1706. The present brick building was built 1730.

FLAGON. One mark, W BURT. Engraved with coat of arms — a shakefork: Crest, a unicorn's head. Motto: "Youre, youre."

Inscription:

*The Gift of
Nathaniel Cunningham Esqr
to the South Church in
Boston Sept 18th*

1748

A man of large wealth, who died in London, 1748, and left by his will sixty ounces of silver to be made "into some proper vessel for the Communion Table." (Hist. Cat. of Old South.)

FLAGON. One mark, Minott. Engraved with coat of arms — on a chief, three crescents of the first — Crest, a falcon volant.

Inscription :

*The Gift of
Mr John Simpson of
Boston Merchant to the South Church
in said Town who died at sea July 12th
1764 on his return to his native Land.*

FLAGONS, two. One mark, MOULTON. Engraved with coat of arms.

Inscription :

*The Gift of
The Honl William Phillips Esq
to the South Church in
Boston
Jany 15 1804.*

FLAGON. One mark, MOULTON.

Inscription :

*Bequeathed
To the Old South Church
By their
Deacon The Honble Thos. Dawes
Jany. A. D. 1809.*

TANKARD. One mark, I C, crowned; animal below, shaped shield.

Inscription :

Ex dona G. Moore.

Samuel Moore gave a tankard to "ye first church," 1717. The same mark is on one of the Old South beakers, and on a cup given by "Elias Parkman to ye New N^h Church."

TANKARD. One mark, I E, crowned, fleur-de-lis below, shaped shield. Engraved with the Sewell coat of arms — a chev. between three bees, volant. Crest, in a chaplet of roses a bee volant.

Inscription :

Given to the South Church 1730

The same mark is on some First Church silver.

TANKARD. One mark, W COWELL.

Inscription :

*The Legacy
of Mrs Mary Ireland
to the Old South
Church Sept 25
1763*

The maker is referred to in "Annals of King's Chapel":
"1728, May 7th, To Cash pd Wm. Cowell for Mr. Wats's plate, £25.05.10."

CHALICE, H. $7\frac{3}{4}$ in., chased and gilt. Four marks:—1, Lion passant; 2, Leopard's head, crowned; 3, Lombardic K, with external cusps, London, 1607; 4, maker's mark, C·B, pellet between, small rose, or a mullet below, plain shield.

This maker made a vast quantity of notable plate, still in the possession of various London guilds and other public bodies, between 1606 and 1630. (See O. E. P.)

CHALICE, H. 8 in. Four marks:—1, Lion passant; 2, Leopard's head, crowned; 3, date-letter, indistinct; 4, maker's mark, M, mullet below, heart-shaped shield.

This mark is found on London-made plate, 1659–1672 (O. E. P.), and on a Chalice and Paten at Martin's Brandon, Virginia (1659).

Inscription :

The Gift of H V Senior

CHALICE, H. 7 in. Two marks, **I H**, seeded rose above, **R S**, mullet above (John Hull and Robert Sanderson), as on First Church plate.

CHALICE, H. 7½ in. One mark, **I D**, fleur-de-lis below, heart-shaped shield (John Dixwell).

Inscription :

The Gift of a friend W D

CHALICE, H. 8¼ in. One mark, **I D**, as before.

CHALICE, H. 10 in., beautifully chased, on baluster stem, Roman shape. Three marks (much worn) : — 1, the letter **A** crowned, the mark of the Paris Farmer of duties (probably Julien Berthe); 2, date-letter **L**, crowned, Paris, 1751; 3, maker's mark, ^{**A D**}_{**R**} crowned, two crossed palms between. (Alexandre de Roussy ?)

Inscription :

*The Gift of Mr Anthony Bracket to the
South Church in Boston 1758.*

CHALICE, H. 10 in., baluster stem. One mark, REVERE.
Inscription :

*The Gift of the Revd
Mr Thos Prince to the
South Church in Boston.
who was ordained Pastor of said
Church Oct. 7th 1718 & died
Oct. 22. 1758 A E 72*

BEAKER, H. $4\frac{1}{4}$ in. Two marks, **I H**, and **R S** (John Hull and Robert Sanderson), as on the First Church chalices, given by John Oxenbridg.

BEAKER, H. $4\frac{1}{4}$ in. Two marks, **S C** and **I C**, crowned, animal below, shaped shield, as on tankard, "Ex dono S. More." **S C** may be the initials of the donor.

BEAKER, H. 6 in. One mark, **I C**, crowned, etc., as last.
Inscription :

Ex dona W^M P to South Church

Scratched on bottom, 1715.

BEAKER, H. $7\frac{1}{2}$ in., richly chased. Two marks:—1, a dagger, with four stars at the sides and a cross at the point, crowned; mark of the City of Haarlem; 2, Y date-letter. On one side is engraved a coat of arms—three crescents jessant, as many estoiles—Crest, an estoile of sixteen rays; and the inscription:

*Memento Martha Saffin
Obijt 11 Dec 78.*

On the opposite side the inscription :

*The Legacy of Mr. Farr Tallman.
To the Old South Church in Boston*

1751

Martha Saffin was the daughter of Captain Thomas Willet, and the wife of John Saffin. (Hist. Cat. of Old South.)

BEAKER, H. $5\frac{1}{2}$ in., richly chased. Two marks, indistinct.

Inscription :

*The Gift of the Revd Joseph Sewall D D
to the South Church in Boston who was
ordained Pastor of said Church Sept
16 1713 decd June 27 1769. AEtat 81*

BAPTISMAL BASON, Dia. $15\frac{1}{2}$ in. One mark, I C, fleur-de-lis below, heart-shaped shield. Engraved on rim with a coat of arms,* bearing the badge of a baronet—those of Clarke, Warwickshire, 1617—three swords erect in pale. Crest, a hand couped at the wrist, holding a sword.

Inscription :

*The Gift of Madam Mary Saltonstall.
to the South Church in Boston.*

Widow of William Clark; married Governor Saltonstall. "In 1723 Madame Mary Saltonstall, wife of Governor Saltonstall, gave £100 currency" to Harvard College. ("History of Harvard College," S. A. Elliot.)

In Wisner's "History of Old South Church" appears the following entry: "At a church meeting, April 5th, 1731, Whereas, the Hon. Colonel Fitch hath obligd this church with a new sett of Flaggons, voted, that three of the flaggons formerly used be given to the church in Hopkinton as a token of our brotherly respect and love."

KINGS CHAPEL.

THE original edifice was constructed in 1689. In 1749 the corner-stone of the present building was laid by Governor

* This coat of arms appears on a tombstone in the Granary Burying Ground, Boston, to the memory of the Rev. Joseph Eckley, D. D., pastor of the Old South, 1779-1811.—*Heraldic Journal*.

Shirley. At the evacuation Dr. Caner, the rector, fled with the British, taking with him the church registers, plate, and vestments. The plate, which was the gift of three kings, and amounted to 2800 ounces of silver, was never recovered.

After the Revolution, "the first Episcopal church in New England became the first Unitarian church in America."

In 1872 some members of the congregation purchased from Messrs. Bigelow, Kennard & Co. the remainder of the vessels originally belonging to the New North Church (founded 1714), which, after joining the Bullfinch street church, had become extinct. Nine of the pieces had passed out of their hands,—a handsome silver tankard, given by Governor Hutchinson, and bearing the arms of the family, going to a descendant in England.

A description of the other pieces has been kindly furnished by Mr. W. H. Kennard:

"Two tankards.—'New North Church, October 20, 1714.'

"A tankard.—'The gift of John Frizell unto the New Church of Christ, at the North End of Boston, 1718.'

"A cup.—'Given by Mr. Samuel Barrett to the New North Church, 1723.'

"A cup with two handles.—'The gift of Mr. Samuel Barrett to the New North Church of Christ in Boston, May 4, 1728.'

"A tankard.—'The gift of Mr. John Harrod to the New North Church of Christ in Boston, 1729.'

"A tankard.—'The gift of Mrs. Abiel Pen Ruddock, *widow*, to the New North Church in Boston.'

"A large flagon.—'Given by Elder Cheever, July 23, 1750.'"

There were also four large "Pewter Platters," which are now in the possession of the New England Historical and Genealogical Society.

A heliotype of the chancel, showing the table and sacred vessels, is given in the * "Annals of Kings Chapel." Some of the vessels, however, are modern.

EWER or FLAGON. One mark, REVERE.

(Stands in center of heliotype.)

PLATE. One mark, MOULTON.

Inscription :

*Presented by Madam Bullfinch
to Kings Chapel
1798*

This maker's mark is on flagons presented to the Old South, 1804, 1809.

BAPTISMAL BASON, Dia. 13 in. One mark, REVERE.

Inscription :

*Kings Chapel
The Gift of
Ebenezer Oliver Esq
1798*

PLATE, Dia. 9 in. One mark, I D, fleur-de-lis below, heart-shaped shield. (John Dixwell.)

Engraved with coat of arms and inscription on rim :

*This plate was given me at my birth
by my Grand Father
Nathel Cary Esq
Kings Chapel 1798*

FLAGON, H. 13 in. One mark, JOHN
BURT.

Engraved with crest and inscription :

*The Gift of Mrs
Rebecca Waters to the
New North Church in
Boston of which the
Rev Mr Webb and
ye Revd Mr Eliot
are Pastors 1745*

FLAGON, H. 13 in. One mark, I BRIDGE.
Inscription :

The Gift
OF
MRS MARY HUNEWELL
*Decd to the New
North Church*
BOSTON
1751

TANKARD, H. 7 in. One mark, I D, in circle. (John
Dixwell ?)
Inscription :

*Given by John Baker
to the new N C*
1714

TANKARD, H. 7 in. One mark, I D, as before.
Inscription :

*This belongs to the
New North Church*

On each of these flagons and tankards is the additional inscription :

*Given to Kings Chapel Boston
by a few Members of the Congregation
Easter 1872*

CUP, two-handled, H. 6 in. One mark, **I D**, in circle.
(John Dixwell.)

Inscription :

*Ex dono C Lyman
to ye New N C
Octor 20 1714*

CUP, two-handled, H. 6 in. One mark, **I D**, as above.

Inscription :

*New North Church Cup
1717*

CUP, two-handled, H. 6 in. One mark, **I D**, as above.

Inscription :

*This belongs to the
New North Church
The Gift of Elder John Dixwell
1717*

Underneath :

*Ex dono
J. D.*

(John Dixwell. See chapter on American silversmiths.)

CUP, two-handled, H 6 in.

Inscription :

*The Gift of Mr Joshua Cheever
To The New North Church In Boston
1727*

“A merchant named Cheever, who was a ruling elder at one of the churches at the North End, who had been suspected of having concern in the smuggling trade.” (Shaw.)

CUP.

Inscription :

*Given by Deacon Grant
To ye New North Church
1714*

CUP.

Inscription :

*Given by Deacon John Barrett
To ye New North Church
1714*

CUP, H. 6 in. One mark, **I D**, as before.

Inscription :

*Ex dono A Loring
to the New A Church
1716*

CUP, H. 6 in. One mark, I C; crowned, animal below, shaped shield.

Inscription:

*Ex dono Elias Parkman to ye New A
Church*

The eight cups have each the additional inscription:

Kings Chapel Easter 1872

BAPTISMAL BASON, Dia. 13 in. One mark, I D, as before.
Inscription:

*The Gift of Mr David Farnum
to the New North Chh
In Boston A E
1722*

This bason has the additional inscription, as on the flagons and tankards.

SPOON, ladle-shaped. One mark, EVANS.

Engraved A. A. C., in monogram, and

Kings Chapel 1872

In the "Annals of Kings Chapel" (Rev. H. W. Foote) are to be found many interesting items in the early records of the church:

"Recd of Mr. Robert Ratcliffe, twenty-two shillings in money, which

was Given him By Capt John Goory towards buying of communion plate, and one shilling of Mrs. Wallett for the same use — in all 23s.

“THADDEUS MACKARTY.

“June 5th, 1689.”

In June, 1695 :

	£ s. d.
“pd Cross for makeing 2 ps plate - - - -	3.00.00.”

“Boston, 1697.—Then Received of Mr. Myles too great silver Flagons, and one silver basen, and one sallver, and one boul, and one Civer, all of Sillver, which was given to the Church by the King and Queen, and brought over by Capt John Foye.

“Received by me, Giles Dyer, Church Warden.”

“1698, Boston, Aprill.—Received of Giles Dyer and Mr. Savill Simpson, Late Church Wardens, too great Silver Flagons, and one bason, and too Sallvers, and too boules, and too Civers, all of silver ; . . . which was given by ye King and Queen.

“Reseved by me, JOHN INDECOTT.”

“This silver plate was used in the church for about seventy years, when Governor Bernard [Hutchinson?]* bringing over a new communion service, the gift of King George III. to the church, took away the older plate and gave it to other churches.” Christ Church, Cambridge, and St. Paul’s Church, Newburyport. 1728, May 7.

Octobr 14th 1730. Voted, That the Church Wardens wait on his Excellency the Govr and return him Thanks in behalf of the Church for Solliciting his Majesty for his Royal Bounty to Kings-Chapel ; and pay the contingent Charges, as by the acctt deliver’d to the Satisfaction of his Excellency.

1729.	[Part of Mr Thos. Sandford’s acct]	£ s. d.
Aprl 24.	To Cash paid ye Revd Roger Price, passage Over -	20 . 00 . 00
Nov. 19.	To P. L. for a peice of Plate as pr Letter 9 July	
	last - - - - -	10 . 10 . 00
Janry 13.	To charges of Packett, etca about ye Presentation	4 . 09 . 02

1730. *Dr to F. Belcher as follo*

Marh 28.	To Coach to and from the King’s Wardrobe -	0 . 01 . 06
Ap ^l 4.	To Ditto ye Jewel Office - - - - -	0 . 02 . 00
8.	To Ditto ye Treasury - - - - -	0 . 01 . 06
13.	To Ditto, Ditto - - - - -	0 . 01 . 06
15.	To Do for ye Warrt for Chapel Necessaries -	0 . 03 . 00

* See Notes on Plate, Christ Church, Cambridge.

		£	s.	d.
Ap ^l 16.	To Mr Lowe Clerk of ye Treasry for Pulpit Cloth	2	02	00
17.	To Coach for Warrt for ye Plate - - -	0	01	06
20.	To Ditto for Do - - - - -	0	01	06
23.	To Do to ye Treasury etca - - - - -	0	01	06
	To Mr Lowe, fees for Takeing up ye Warrt for ye Plate - - - - -	2	02	00
25.	To King's Wardrobe, Vizt - - - - -			
	To ye Deputy - - - - -	1	01	00
	To ye Clerk - - - - -	0	10	06
	To Messeng ^r and Porter - - - - -	0	05	00
28.	To Coach for ye Plate - - - - -	0	03	00
29.	To Do from ye Jewel house wth Do - - -	0	03	00
30.	To a Deal Chest to pack up ye Plate etca - -	0	16	00
	To packing of Ditto - - - - -	0	04	00
	To a Rope for ye Chest - - - - -	0	02	00
	To porteridge of Ditto - - - - -	0	02	06
	To Lord Chamberlain for 2 Warrants - -	2	17	06
	To Mr Brudnell, Master of ye Jewel office -	4	09	00
	To Carriage of ye Plate etca to Portsmouth -	0	15	06

£16 . 07 . 00

1731.

July 8. To his Excellency Jonathan Belcher Esqr for his charges in Procuring and bringing plate, &c 57 . 04 . 06

October 18th 1730, Voted that the Revd Mr Roger Price, Minister,

Wm Speakman, } Church wardens,
Job Lewis,

Robt Auchmuty Esqr
Mr George Cradock

Dr John Gibbins
Mr John Checkley

be a Committee to write a letter to Col^l Shute for the Plate that is now in his hands that was given to Kings Chapel by his late Majesty King George the first.

On the 19th day of April, 1733, an inventory of the Silver Plate belonging to the church called Kings Chappel in Boston in New England was taken by George Steuart and Mr George Stone, Church Wardens, and Mr George Craddock one of the Vestrymen of the said church.

Impr Four Large Flaggons.

It three Chalices and their covers.

It one Bason.

It one Receiver.

It Two Servers.

CHRIST CHURCH.

BUILT in 1723, this is the oldest church edifice now standing in Boston. It was an offshoot from Kings Chapel and the second place of worship for members of the Church of England in the town.

May 15, 1727, "Voted that all the gold and silver which shall be put in the Contribution boxes be for the Future laid by to make plate for the Church's use." (Church Records in "Rambles in Old Boston.")

Out of this silver were possibly made
Two FLAGONS, H. 13 in. Two marks, R GREENE and R G.
Inscription:

*Belonging to Christ Church
In Boston
New England
A. D. 1729*

CHALICE, H. 8½ in. COVER PATEN, Dia. 5 in. One mark,
I E, crowned fleur-de-lis below, shaped shield.
Inscription on Chalice only:

*The Gift of
Capt. Thomas Tudor
To Christ Church
In Boston 1724*

PATEN with foot, Dia. 8 in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court-hand V, London, 1715; 4, maker's mark, *Mr*, crowned; fleur-de-lis below, shaped shield. (John Read. Ent. 1704, O. E. P.) Engraved with coat of arms. A sun in chief and a chalice in base. Crest, a ship with masts and shrouds.

Inscription surrounding arms:

*The Gift of
Leonard Vassall Esqr
to Christ Church
In Boston 1730*

The same arms are to be found on the Vassall Tankards at Harvard.

BAPTISMAL BASON, Dia. 13 in. One mark, I HURD, engraved with coat of arms.

Inscription :

*The Gift of
Arthur Savage Esq
to Christ Church in
Boston 1732*

In the "Annals of Kings Chapel" is a copy of a Resolution by the Vestry Nov. 18, 1730. "In consideration of late Donation of his present MAJESTY our most Gracious Sovereign KING GEORGE the Second to his Majtys Chapel in this Town, at the Desire of his Excellency Jona Belcher Esqr our Govern^r and under the Promising Views of obtaining the like Benevolence from our Said SOVEREIGN by the good Interest and Encouragement of our Govern^r aforesd——

"*Voted* That the Minister, Church Wardens and Vestry do Concur with his Excelly Jona Belcher Esqr in a due Application for getting plate and other Vtensills for y^e Altar of Christ Church, and for a Bible, prayer-book etc., for the Use of the Said Church like as his Majesty's Chapel in this Town as lately been given by the Interest of the said Govern^r ——

"*Voted*, That the Church Wardens for the time being shall pay out of the Church Stock all the Expences of getting the Sd Utencills out of the proper offices in Great Britain, amounting to about Seventeen Pounds sterling."

The utensils are two FLAGONS, H. 13 in. CHALICE, H. 10½ in. PATEN, with foot, Dia. 6 in. ALMS BASON, Dia. 13 in.

Four marks:—1, Lion passant; 2, Leopard's head, crowned; 3, Roman capital S, London, 1733; 4, maker's mark, **I A** above **M F**, linked letters. (Jos. Allen and Mordecai Fox, St. Swithins-lane.) All engraved with the Royal arms between the initials **G R** and this inscription:

*The Gift of His Majesty
King George II
To First Church at Boston New England
At the Request of His Excellency
Governor Belcher 1733*

The articles were obtained and shipped by Henry Newman, July 13, 1733, "on the New Cambridge Galley, Capt John Crocker, commander, in one chest mark^t and number^d as in the margent and consigned to M^r Andrew Belcher, Mercht at Boston." The charges were £26 16s. 10d. ("Rambles in Old Boston.")

So poor did the church become, that in 1789 its communion plate, weighing three hundred and forty-three ounces, was mortgaged for the sum of £46 10s.

TRINITY CHURCH.

THE corner-stone was laid April y^e 15th, 1734.

"Whereas his Excellency Govn Sherly has been pleased to write for a sett of Plate and furniture for a Church (His Majesty's usual Bounty to his Governours at their receiving their Commission), Which Grant he has been pleased to say he designs for the use of Trinity Church; and as there will be a Duty on the Plate and some Charges at the several offices where this affaire must pass thro, We, the Subscribers, for that End cheerfully pay to the Wardens of s^d Trinity Church the following Sums. Boston Oct 8 1741."

The church also covenanted:

"To return ye s^d Plate to William Lord Abergavenny when ye same shall be required." ("Annals of Kings Chapel.")

TWO FLAGONS, H. 14 in. CHALICE, H. 9 in. PATEN, Dia. 6 in. ALMS BASON, Dia. 13 in. Four marks:—1, Lion passant; 2, Leopard's head, crowned; 3, small Roman f, London, 1741; 4, maker's mark, *I A* above *M F*. (Jos. Allen and Mordecai Fox, as at Christ Church.) All engraved with the Royal arms between the initials **G R** and this inscription:

*Procured of his Majesty
K. George 2nd
by his Excey
Gov^r Shirley 1742*

CAMBRIDGE.

CHRIST CHURCH.

THE original subscription for building the church is dated at Boston, April 25th, 1759; the opening took place 1761.

* A service of plate for the altar was loaned by his Excellency Governor Bernard which the vestry in 1770 refused to purchase of him, and it was probably returned. The Royal Governors received from the Crown on their appointment Communion Plate and ornaments of a church, to be appropriated at their discretion. In 1772 his Excellency Governor Thomas Hutchinson gave a silver flagon and covered cup now in use."

FLAGON, H. 12½ in. (See Illus. No. 13, p. 76.) CHALICE, H. 8½ in. COVER PATEN, Dia. 5½ in. Four marks:—1, Lion pas-

* Sermon, with Historical Notice, 1857, Rev. N. Hoppin, Rector.

NO. 76.—COMMUNION PLATE (1694) CHRIST CHURCH, CAMBRIDGE, MASS.

sant; 2, Leopard's head, crowned; 3, Small black-letter r, London, 1694; 4, maker's mark, F G, pellet below, shaped shield. (Francis Garthorne.) All engraved with the Royal arms between the initials W. R, and, with the exception of Paten, the inscription:

*The gift of
 K William and Q Mary
 to ye Rev^d Saml Myles
 for the use of their Maj^{ties} Chappel
 in N. England 1694*

This was the Kings Chapel in Boston. Governor Hutchinson had received from King George III., in 1772, a service of plate and pulpit furniture, which he presented to the Chapel, taking in exchange the old communion service, part of which he gave, through the Rev. Dr Caner, to the Cam-

NO. 77.—INSCRIPTION ON FOOT OF FLAGON
(1694).

BASON, Dia. 13 in. Four marks:—1, Lion passant; 2, Leopard's head, crowned; 3, Old English capital $\mathfrak{F}$, London, 1761; 4, maker's mark, $\mathcal{D}$ $\mathcal{S}$ above $\mathcal{R}$ $\mathcal{S}$, shaped escutcheon. (Daniel Smith and Robert Sharp.)

Inscription around rim:

ECCLESIE CHRISTI CANTABRIGIÆ
IN NOVÂ ANGLIÂ ANATHÊMA CONSECRAVIT
D^{NA} APTHORP MDCCLXI.

PATEN, Dia. 7½ in. No marks. Engraved with coat of arms in the center. (Faneuil.)

The Records state that in 1791 Mrs. Mary Bethune (Mary Faneuil, wife of Geo. Bethune, m. 1754) gave a silver server for the Communion offerings. Mrs. Mary Faneuil, probably the mother of Mrs. Bethune, gave a large folio Bible "to the Episcopal Church at Cambridge, in New England, 1760."

NO. 78.—FANEUIL ARMS.

bridge Church, and the same to the church at Newburyport. In 1787 this plate, then in the hands of the

Rev. Dr Parker of Boston for safe-keeping, was claimed by Dr Thomas Bullfinch, Warden, as the property of the Kings Chapel. The Rev. Dr Caner had carried away at the evacuation of Boston in 1776 all the plate and other valuables belonging to the Chapel, and they were afterwards disposed of in the Provinces by the Society for the Propagation of the Gospel. Mrs. Grizzel Apthorp, the mother of Dr Apthorp, gave a handsome christening bason of silver, the inscription upon which bears marks of the son's classic pen.

DORCHESTER.

FIRST CHURCH.

BEAKER, H. $4\frac{1}{4}$ in. One mark, **D:I**, in a circle, pellet above and below; engraved band of foliage, etc., round the top.
Inscription:

*The Gift of
Mrs. Thatcher of Boston
to the
Church in Dorchester
1672.*

W
On the underside are the initials **P * T**

Mrs. Thacher was the only child of Henry Webb, and judging from the initials the beaker probably had belonged to some member of her father's family. She married in 1642 Jacob Sheafe, and subsequently the Rev. Thomas Thacher, first minister of the Old South Church, Boston.

TWO BEAKERS, H. $4\frac{1}{2}$ in. Two marks, **I H**, mullet below, heart-shaped shield, **R S**, rose above, shaped escutcheon. (John Hull and Robert Sanderson.) With the exception of a plain band above and below, the Beakers are covered with granulated ornament so prevalent in the middle of the xvii. century.

Inscription: Above

The Gift of L
*T * A*

Below

*The Gift of
Thomas and Alice Lake
to the
Church in Dorchester
1679.*

* Thomas Lake [d. 1678] in his will directs "that after my decease there be left of my Estate to ye value of Fifty pounds that then there be five pounds laid out in plate and given to the Lord's table, for the use and service thereof with mine and my wife's name engraved thereon and I Leave it to Mr Flint with my overseers and Executors to See it done "

In the Church Records we read: "6 of January 1679, Henery Leadbetter Executor to ye Estate of Tho. Lake deliuered two Siluer Cups or small beakers wch was given by Tho. Lake vnto ye Church "

BEAKER, H. 5½ in. One mark, W R, pellet above each letter, mullet between, pellet below, shaped shield.

Inscription:

*The Gift of
John Gengen
to the
Church in Dorchester.
1685.*

On opposite side

John Gengen

John Gengen or Gingill [Mr. Trask has noticed his name spelled fourteen different ways] gave five pounds to the Church of Dorchester.

BEAKER, H. 3 $\frac{1}{4}$. One mark, I·E, lobed escutcheon.
Inscription :

*The Gift of
Isaac Jones
to the
Church in Dorchester
1699.*

On the under side are the initials I . . . I

“Isaac Jones died Feb 18, 1701. In his will of Aug. 23, 1700, he leaves forty shillings ‘to the Deacons of the Church of Dorchester,* for the use of the Church in a piece of Silver Plate to serve at the Lord’s supper forever.’ ”

TWO CHALICES, H. 8 in. One mark, I D, fleur-de-lis below, heart-shaped shield. (John Dixwell.) These chalices have baluster stems, and chased and fluted bowls and feet. Inscription :

*The Gift of
Gov William Stoughton
to the
Church in Dorchester
1701.*

Opposite to the inscription are engraved the Stoughton arms, but without the crest. (See p. 109.)

* This and succeeding extracts from “Early Dorchester Matters.”—W. B. Trask.

“Lieutenant Governor William Stoughton, July 6, 1701, bequeaths ‘two pieces of Plate for ye Communion of Six pounds value each.’ Mr Stoughton died the next day July 7th”

“April 6, 1709. The Church hath Nine Pieces of Plate for ye Sacramt (2 Given by ^{sd} Mr Stoughton, 2 by Mr Thomas Lake, one by Mrs Thacher, one by Mr Isaac Jones, one by Mr Patten, one by Mr John Gingen, one by Anothr hand, all of Silver. In pewter the Chh hath 4 flaggons, 4 pewter Dishes, one Basin & Tankard & one pewter Cup.”

“Agreed that a Strong Chest be bought to lock up ye Churches Plate in.”

BEAKER, H. 3 $\frac{3}{4}$ in. No marks.

Inscription:

*The gift of
Esther Flint
to the Church in
Dorchester*

1730

“Esther Flint was the widow of Rev. Josiah Flint, minister in Dorchester. Her father, Capt. Thomas Willett of Plymouth, was the first mayor of New York, appointed by Gov. Richard Nicolls June 12, 1665.”

TANKARD, H. 7 in. One mark, HURD.

Inscription:

*The Gift of
Elijah Danforth Esqr
to the
Church in Dorchester
Anna Domini*

1736.

It is engraved with a coat of arms—an eye above a lozenge.

The seals on two wills, both of Dorchester people (James Blake and Isaac Jones), and dated 1700, have the same bearings, but with a fess.

“Elijah Danforth, son of the Rev. John Danforth, gave to the church, by will, his ‘large Silver Tankard to be changed in the form of it, into convenient vessels for the only Use & Service of the Lord’s Table in the Congregational Church in said Dorchester.’”

BEAKER, H. 5½ in. One mark, HURD.
Inscription:

*The Gift of
Mr. William Clap
To The First Church
OF Christ
In Dorchester
1745*

“By his will of Nov. 18, 1735, he gave £20 ‘in current passing Money or Bills of Credit’ to the Church in Dorchester, ‘to be laid out in a piece of Plate or what Else shall be’ by the Deacons ‘Judged most Necessary or convenient for the use of y^e Lord’s Table in the said Church.’”

TANKARD, H. 7 in. One mark, HURD.
Inscription:

*The Gift of
Deacon Hapertill Clap to the
Church of Christ
in Dorchester
1748.*

Engraved with a coat of arms. A chevron between three bucks. Crest, a buck's head.

The arms of the Rogers family. Hopestill Clap (as also Wm. Clap) was a grandson of Capt. Roger. "In his will made Nov. 28, 1748, he gave sixty pounds in old tenor Bills to be laid out in Plate for the Communion Table of the Church in Dorchester provided he had not given the plate to the church in his life-time, as he probably did, the date on the cup being about eleven years prior to his decease."

BEAKER, H. 4 $\frac{3}{4}$ in. One mark, J · TROTT.
Inscription :

*The gift of
Remember Preston
to the
Church of Dorchester.*

Remember Preston gave by his Will proved May 30, 1755, "Unto this church in Dorchester 30 pounds old Tenor Bills of Credit on this Province, to be used as ye sd Church shall see fit."

BEAKER, H. 5 $\frac{1}{2}$ in. One mark, B P. (Benj. Pierpont ?)
Inscription :

*The Gift of
Mr. Ebenezer Masley
to the first Church of Christ
in
DORCHESTER.*

1773

Ebenezer Moseley Weaver (d. 1773), "he bequeaths to the church in Dorchester £5."

TANKARD, H. 7½. One mark, P R, shaped shield. (Paul Revere?)

Inscription:

*A gift of
Sarah Preston
to the
Church in Dorchester
1805*

TANKARD, H. 8 in. One mark, BENJAMIN BURT.

Inscription:

*The gift of
Lair Wirwell
to the first
Church in Dorchester
1808.*

"On the 4th of January, 1882, the Dorchester First Church voted one cup each to other societies in the town, namely, to the Third Church, Harrison Square Church and Neponset. The original donors of these cups to the First Church were in the following order:

"Mrs. Justin Patten by will proved Feb. 3, 1675, gives 'To the Church of Dorchester, five pounds to be Layd out in a peece of plate for the service of the Lord's table.' (Third Church)

"Ebenezer Mawdsley Sept. 27, 1740, gives 'to the Church in Dorchester Twenty pounds.' (Harrison Square)

"May 22, 1721, Elder Preston gave account of a New Piece of plate given to ye Church for ye Lord's Supper by Mr Eben. Withington' (Neponset)."

The custodian of the silver, Deacon Humphreys, of Dorchester, is living on the same plot deeded to his first ancestor, Jonas Humfrey, in 1637, the property having been owned and the land occupied by the family to the present time. Mr. Trask states that the deed (still preserved) is the earliest unrecorded conveyance that he has seen.

NEWBURYPORT.

S. PAUL'S CHURCH.

S. PAUL'S was erected 1738. Previous to this, however, Queen Anne's Chapel was built (1711) on what is called the Plains in Newbury. After the church was built occasional services only were held in the chapel, and it was finally abandoned, 1766.

The FLAGON is the same in design and size and has the same marks as the one at Christ Church, Cambridge. The chalice and paten are wanting.

CHALICE. Hall mark cut out and a piece of plain silver soldered in. Inscription:

Ex dona Johannis Milles 1693

From the "Annals of Kings Chapel" we learn that, "In the yeare 1693. . . . Mr John Mills, a Barbadoes gentleman, gave a plate & cup." These were probably sent to Newburyport at the time of Gov. Hutchinson's gift, or might have been the chalice and paten given. The "plate" is missing.

BAPTISMAL BASON. Dia. 15 in. One mark, I C, heart-shaped shield. Engraved on rim, ^B
R S.

STANDING DISH used as a paten. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, black-letter capital R, London, 1674; 4, maker's mark, T·P, pellet between, plain shield.

Inscription :

*The gift of
Dudley A Tyng Esqr
to St Paul's Church
October 1800.*

This dish (see illustration) has a richly chased border with flowers and foliage surrounding a running stag, a unicorn, and a dog at bay.

Unfortunately, all these vessels were stolen in April last.

SALEM.

S. PETER'S CHURCH.

TWO ALMS BASONS (modern), inscribed as follows :

*These plates were made from 2 cups
and a small plate bearing the following
inscription*

*A Cup "By the Rev W^m McIlchrist
a gift to St Peter's Church in Salem 1757"*

*A Plate "The gift of John Tawzell to
St Peter's Church Salem 1785"*

*A Cup "The Request of Capt Andrew
Woodbury of Beverly to St Peter's Church
in Salem A. D. 1771"*

NO. 79.—STANDING DISH. (1674.)

S. PAUL'S CHURCH, NEWBURYPORT, MASS.

PORTSMOUTH.

S. JOHN'S CHURCH.

IN 1640 there was a chapel and parsonage at Strawberry Bank, now Portsmouth. "The Church was furnished with one great Bible, twelve Service Books, one pewter flaggon, one communion cup and cover of silver." (Bishop Perry's Hist.)

TWO FLAGONS, H. 13 in. CHALICE, H. 10 in. PATEN, Dia. 6 in. ALMS BASON, Dia. 13 in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, small roman f, London, 1741; 4, maker's mark, *J A* above *M F*. (Joseph Allen and Mordecai Fox.) All engraved with the Royal arms between the initials G. R.

Plate by the same makers and of the same date is at Trinity Church, Boston. The five pieces are numbered on the under side 1, 2, 3, 7 and 8; probably a chalice with its paten cover and a larger paten are wanting.

BAPTISMAL BASON, a bowl, Dia. 10½ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, old English capital *D*, London, 1759; 4, maker's mark, *F W*, in irregular oblong. (Fuller White.) On the rim is a crest; a demi-lion rampant erased, gorged with a ducal coronet.

Inscription:

*Mrs Sarah C Marsh's
Christmas offering
to
The Church.
A. D. 1847*

The date 1742! is scratched on the under side.

RHODE ISLAND — NEWPORT.

TRINITY CHURCH.

* THIS was the first regularly organized parish in Rhode Island. Sir Francis Nicholson, then Governor of Maryland, was its original founder and principal patron, and it was doubtless through his instrumentality that the Rev. Mr. Lockyer commenced preaching in 1698. The church was built in 1702.

CHALICE and PATEN, gilt. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court-hand G, London, 1702; maker's mark, B O, mitre above, fleur-de-lis below, shaped escutcheon. (John Bodington, at the sign of the "Mitre.")

Inscription :

*Deo et Sacris in Ecclesiâ Parochiali
de Newport in Rode Island.*

*Ex dono Societatis
de propaganda Evangelio
apud Exteros in Angliâ stabilitæ.*

Jan 15 A. D. 1702.

The first part of inscription only is on the Paten. There are two flagons, dated 1733 and 1734. The vessels are similar in shape and size to those in use at Trinity Church, New York.

WICKFORD.

S. PAUL'S CHURCH (Built 1707).

CHALICE, H. 8 in. PATEN, Dia. 5 in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court-hand L, London, 1706; 4, maker's mark, in dotted punch. (Wm. Gibson.)

* Updike's History of the Narragansett Church.

Inscription :

Anna Regina

A chalice and paten at S. Mary's, Burlington, and at S. Peter's, Perth Amboy (*Annæ Reginae*) are by the same maker, but with the date-letter for 1705.

FLAGON, H. 13 in. One mark, J CLARKE.

Inscription :

*A Legacy of
Nathaniel Kay Esq
for the use of the blessed
Sacrament in St Paul's
Church in Narragansett.*

Lux perpetua.

credentibus sola

1734.

Kay was the King's Collector of Customs.

BRISTOL.

S. MICHAEL'S CHURCH.

BRISTOL was formerly a part of the Colony of Massachusetts. The church was organized 1719.

FLAGON, H. 13 in. One mark, B B.

Inscription :

*An oblation
from Nathaniel Kay a publican
for the use of the blessed Sacra-
ment in the Church of England
in Bristol 1734
Lux perpetua
Credentibus Sola.*

FLAGON, H. 13 in. CHALICE, H. 10½ in. One mark, I R.
Inscription on each :

*A Legacy
of Nathaniel Kay Esqr for
the use of the blessed Sacra-
ment in the Church of England
in Bristol 1734.*

In addition to this, on the Flagon only,

*Lux perpetua
Credentibus Sola*

PATEN, Dia. 9 in. One mark, E W, quatre-foil below,
lobed shield.

Inscription around under side:

*A Legacy of
Nathaniel Hay Esq^r
for the use of the
Church of England
in Bristol 1734*

ALMS BASON, Dia. 12 in. One mark, T * Edwards.
Inscription around rim:

THE GIFT of
Isaac Royall Esq^r
to
St Michael's Church
in
BRISTOL 1747

A coat of arms is engraved in the center; three wheat-sheaves on an open field. Crest, a lion rampant holding extended a similar sheaf. Motto: PECTORE PURO.

PROVIDENCE.

S. JOHN'S (Formerly called King's Church).

KING'S Church was built 1722, but received the name of S. John's by act of incorporation, 1794. The corner-stone of the present edifice was laid June 5, 1810, the copper plate set within the stone being engraved by Nehemiah Dodge.

FLAGON, H. 13 in. One mark, J. CLARKE. BEAKER, H. 5 in.

Inscription on both :

*An oblation
from Nathaniel Kay a publican
for the use of the blessed Sacra-
ment in the Church of England
in Providence
Lux perpetua
credentibus Sola
1734.*

PATEN, Dia. $8\frac{3}{4}$ in.

Inscription :

*An oblation
of G. T. Schoolmaster
for the use of the Altaer
in the Church of England
at Providence N. E.
1748.*

CONNECTICUT—MIDDLETOWN.

S. LUKE'S CHAPEL.

CHALICE, H. $5\frac{1}{4}$ in. PATEN, Dia. 6 in. One mark, J. GARDNER.

Inscription on Chalice :

*Given by Doctor Yeldall toward making
this Chalice, 4 oz 7 dwts 1773*

These vessels were formerly at S. James' Church, New London.

NORTH CAROLINA — EDENTON.

S. PAUL'S CHURCH.

CHALICE, H. 8 in. PATEN, Dia. $9\frac{1}{2}$ in. One mark, A R.
Inscription :

*The gift of Balanell Edward Mosely,
for ye use of ye Church in Edenton
in the year 1725*

CHALICE, H. $9\frac{1}{2}$ in. Marks illegible.
Inscription :

*D. D. Johanner Garzia Ecclesiae
Anglicanae Presbyter.*

It appears in the old Vestry Record Book that Parson Garzia was paid £5 for divine service in the year 1736. He was rector of Christ Church, Norfolk, 1724-34.

ALMS BASON, Dia. $10\frac{1}{2}$ in. Marks, H. WISHART, and a spread eagle in a circle.

Inscription :

*Presented with the Cushions and
Hangings by the Ladies of the
Prot. Epis. Church in Edenton 1812.*

TANKARD, H. $6\frac{1}{2}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, Roman capital Q, London, 1731; 4, maker's mark, C W.

Inscription:

*Presented to St Paul's Church Edenton by
Mrs. Mary Granby. 1853.*

On the front of Tankard is engraved the monogram J.C.G.

SOUTH CAROLINA—CHARLESTON.

S. MICHAEL'S CHURCH.

FLAGON, H. 13 in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, old English capital B, London, 1757; 4, maker's mark, M F. (Mordecai Fox.) Engraved with the Royal arms between the initials G. R.

Inscription:

*The Gift
of His Excell^y Tho's Boone Esq Gover-
nor of this Province
To the Church of St Michael.
Charles Town S^c Carolina*

1762

*Taken and carried away from Columbia,
S. C. by the U. S. Troops in February
A. D. 1865*

*Recovered and
Presented by
Alexander Warfield Bradford
of
New York
Easter Anno Domini 1867*

PATEN, Dia. 7 in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, old English capital **E**, London, 1760; 4, maker's mark, *M F.* (Mordecai Fox.)

Inscription :

*The gift of His Excell^{ty} Thos Boone Esq
Governor of this Province
To the Church of St Michael
Charles Town So Carolina 1762*

The whole of the church plate was taken and carried away from Columbia, S. C., at the burning and sacking of that city by the U. S. forces under the command of Gen. Wm. T. Sherman on the night of the 17th Feb., 1865. Thus far only two pieces have been recovered. The Flagon was found in a jeweler's shop in New York, purchased, and returned through the generosity of Mr. A. W. Bradford. The Paten was purchased from a soldier in Cincinnati, O., by a jeweler, and repurchased by the Vestry.

ALMS BASON, Dia. 8 in.; maker's mark, *J F.* (Thos. Farren?) Rest illegible.

Inscription :

*St George Dorchester So Ca. 1755.
Presented to St Michael's Church by
Richard Lathers Esq.
Charleston S. C 1871*

ALMS BASON, Dia. 10 in. One mark, A P, engraved in the center with the sacred monogram within rays.

Inscription :

*The gift of Henry Middleton Esq^r to
St George's Church Dorchester 1755.*

*Presented to St Michael's Church by
Henry A. Middleton Esq^r
Charleston S. C. Apl 1871*

The Parish of S. George, Dorchester, was one of the first organized in the Province of South Carolina (1704), and is now extinct. Both basons were given to supply the place of those taken at the sacking of Columbia.

VIRGINIA — JAMES CITY.

THIS was the landing-place of our first forefathers; the seat of the first civil and religious establishment on the shores of North America; and here was celebrated the first English Communion in the New World. (1607.) In the library of All Souls' College, Oxford, is the original charter drawn up in the reign of Charles II. for the creation of a Bishopric in Virginia, Jamestown to be the cathedral city.

JAMESTOWN OLD CHURCH.

CHALICE, H. $10\frac{3}{4}$ in. PATEN, Dia. 7 in. One mark, I W, oval object below, plain shield.

Inscription on each :

*Mixe nat holy thinges with profane.
Ex dona Francisci Morrison Armigeri
Anna Domi 1661*

This maker's mark is on the celebrated cup formerly belonging to the Blacksmiths' Company, London (1655), and purchased at the Dexter sale for no less a sum than £378, and it is also found in a shaped shield on the copper plate preserved at Goldsmiths Hall (1675-1697).

ALMS BASON, Dia. $9\frac{3}{4}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, small Roman a, London, 1739; 4, maker's mark, *J F*. (Thos. Farren.)

Inscription:

For the use of James City Parish Church.

The old church is now in ruins; the vessels are in use at Bruton Parish.

CHRIST CHURCH, BRUTON PARISH.

TWO-HANDLED CUP and COVER, gilt, H. $3\frac{3}{4}$ in.; Dia. $4\frac{1}{4}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, black-letter small i, London, 1686; 4, maker's mark, P·H, crown and two ermine spots above, crescent below, shaped escutcheon. (Peeter Harache.)

An illustration and description of this cup are given in a previous chapter (pp. 122-3); the maker's mark is also to be found on the copper plate preserved at Goldsmiths Hall.

PATEN, Dia. $5\frac{1}{2}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, small Roman b, London, 1737;

4, maker's mark, $\overset{\text{T}}{\text{R}} \cdot \overset{\text{C}}{\text{G}}$. (Richard Gurney & Co.)

FLAGON, H. $10\frac{1}{2}$ in. CHALICE, H. 10 in. ALMS BASON, Dia. 10 in. Four marks on Flagon:—1, Lion passant; 2, Leopard's head crowned; 3, Old English capital **A**, London, 1766; 4, maker's mark, *J H*, crowned. (Thos. Heming.) On Chalice the maker's mark is wanting, and the date-letter is an old English capital **A**, London, 1764. There are no

marks on the Alms bason. All engraved with the Royal arms between the initials **GIII R**

Plate of the same date and by the same maker is at Trinity Church, New York.

RICHMOND.

S. JOHN'S CHURCH.

CHALICE, H. $6\frac{1}{2}$ in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Roman capital C, London, 1718; 4, maker's mark, **I S**, pellet above, one below each letter, z between, lobed shield. (Thos. Issod.)

NO. 80.—CHALICE AND PATEN (1718); S. JOHN'S CHURCH, RICHMOND, VA.

PATEN, Dia. 6 in. Four marks:—The first three as above; 4, maker's mark, **B A**, mullet above and below, lobed escutcheon. (John Bathe.)

As S. John's was only built in 1741, it is probable that the vessels were brought from the church at Carls, which was burned. The Font was obtained from there. * In the year 1791 a committee appointed to inquire into the property of the parish report "that there is one silver cup and salver."

* "Old Churches and Families of Virginia," Bishop Meade.

NORFOLK.

CHRIST CHURCH.

THE original title of the parish seems to have been the Elizabeth River Parish, Norfolk county. It was one of the earliest, founded soon after the first settlement of the Colony, in 1637. In 1739 a church was erected on ground given by Mr. Samuel Boush; this was destroyed in 1778 when the city was bombarded by the British. It was restored, and in 1800 a new church was built; this was burned in 1827, when the present edifice was erected.

CHALICE, H. 8 in. Four marks:—1, Lion's head erased; 2, Britannia; 3, Court-hand E, London, 1700; 4, maker's mark, S M, rose and crown above, pellet below, shaped shield. (John Smith.) Engraved with a coat of arms. On a chevron between three trefoils as many mullets, and on the opposite side this inscription:

*The Gift of Capt Sam^l Boush
to the Parish Church of
Norfolk Towne March 1700*

CHALICE, H. 7 in. PATEN, Dia. $5\frac{1}{4}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, Roman capital G, London, 1722; 4, maker's mark, T.F, fleur-de-lis above, pellet between, mullet below, lobed escutcheon. (Thos. Ffarrer.)

On the Paten the only distinct mark is the date-letter, and it has the appearance of having, at one time, a foot.

Both are engraved with a coat of arms, a chevron between three sea-horses. Crest, a lion's gamb holding a battle-axe, and the inscription:

*The Gift of Mr Robt Tucker
to y^e Parish Church of
Norfolk Towne Aprill ye: 3: 1722.*

NO. 81.—CHALICES, CHRIST CHURCH, NORFOLK, VA.

ALMS BASON, Dia. 11 in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, small Roman p, London, 1750; 4, maker's mark, *J R*, mullet above. (John Robinson.) In the center a coat of arms. Three griffins' heads erased.

Inscription:

*The Gift of Capt Whitwell in
memory of Mrs Whitwell who was
interred in the Church at Norfolk
ye 8th of March 1749.*

* "In 1751 Capt. Whitwell, commander of His Majesty's ship 'Triton,' presented a piece of silver plate to the church in compliment to his wife being buried there. In 1762(?) Christopher Perkins gave a large silver Flagon in honor of his wife buried there."

* Bishop Perry.

FLAGON, H. $13\frac{1}{2}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; old English capital **W**, London, 1763; 4, maker's mark, *F W*. (Fuller White.) Engraved with a coat of arms. A chevron between three ostrich feathers. Crest, a demi-man ppr., crowned in dexter three ostrich feathers.

Inscription:

*The gift of Mr Charles Perkins to the
Church of Norfolk in memory of
Elizabeth his wife who was interred
therein 1st Sept 1762.*

MARTIN'S BRANDON.

BRANDON CHURCH.

CHALICE, H. $8\frac{1}{2}$ in. PATEN, Dia. $6\frac{1}{4}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, black-letter capital **W**, London, 1659; 4, maker's mark, **M**, mullet below, heart-shaped shield.

Inscription on both vessels:

*This is the gift of Major John Westrope
to the parrish church
of Martin's Brandon.*

The maker's mark is also on a chalice at the Old South Church, Boston. The tomb of Elizabeth Westrope, d. 1649, is in the vicinity.

BAPTISMAL BASON, Dia. $10\frac{1}{4}$ in.; H. $4\frac{1}{2}$ in. Four marks:—1, Lion passant; 2, Leopard's head crowned; 3, Roman

capital Q, London, 1731 ; 4, maker's mark, T·F, fleur-de-lis above, pellet between, mullet below, lobed escutcheon. (Thomas Ffarrer, as at Christ Church, Norfolk.)

Inscription :

Martin's Brandon Parrish 1731.

NORTH FARNHAM AND LUNENBURG.

FARNHAM CHURCH.

FLAGON, H. 11 in. PATEN.

S. JOHN'S CHURCH.

FLAGON, H. 11 in. CHALICE, H. 8½ in. Four marks :—
1, Lion's head erased ; 2, Britannia ; 3, Roman capital E,

NO. 82.—FLAGON AND CHALICE (1720) ; S. JOHN'S, LUNENBURG, RICHMOND CO., VA.

London, 1720; 4, maker's mark, F A, fleur-de-lis above, mullet below, shaped escutcheon. (Thomas Ffarrer.) The vessels are engraved with the sacred monogram within rays, and the following inscriptions:

*Presented to St John's Church
Washington City by Col John Tayloe
Dec 16 1816*

*Restored to Farnham and Lunenburg.
Parishes Va by St John's Parish
Washington City March 26 1876.*

After the Revolutionary War, the Church in Virginia was in a very depressed condition, owing to the fact that it had been so closely allied to England; the Legislature ordered the glebes and plate to be sold, the money to be devoted to educational purposes. Col. John Tayloe, of Washington, who owned a handsome residence (Mount Airy) near Farnham, bought the silver and presented it to S. John's Church, Washington, Dec., 1816.

Col. Tayloe was an intimate friend of General Washington.

In 1876, finding that they had for years been using confiscated plate, the then Vestry of S. John's restored it to its rightful owners, but as two of the pieces, a chalice and paten, had been stolen while at Washington, the two churches divided the plate, Farnham taking a flagon and paten, and S. John's a flagon and chalice.

* "I cannot forbear remarking that there is no part of the conduct of the opponents of the Episcopal Church which appears so unamiable and unjustifiable as that in regard to the church plate. It was almost always a private donation, as the vestry books and inscriptions show, and even if it had not been, the framers and supporters of the law would have felt themselves insulted if the insinuation had been made at the time of its passage that such an application of it would be made. But numerous instances have occurred in which such application has been made, while too many have been the cases where individuals have seized upon the vessels and made away with them for their private benefit."

* Bishop Meade.

HANOVER.

S. MARTIN'S CHURCH.

CHALICE, H. 9 in. PATEN, Dia. 11 in. Four marks:—1, Lion passant; 2, Leopard's head crowned; old English capital $\mathfrak{D}$, London, 1759; 4, maker's mark, ? I (indistinct). No marks on paten. Both vessels are engraved with the sacred monogram within rays, as at Farnham and Lunenburg, and this inscription:

*For the use of the Churches in
St Martins Parish Hanover &
Louisa Counties Virginia 1759.*

* "Airwell, the family seat of the Berkeleys, was the place where the communion-plate was kept. After the death of Mr. Berkeley, and death or resignation of the minister, by which, under the law, the glebes were forfeited, the overseers of the poor wished to do what was done in some other parishes, viz., bring the sacred vessels under the operation of that act, but which in other parishes was scorned to be done. Those in Hanover, however, well knowing not only the pious attachment of Mrs. Berkeley to everything belonging to the church, but that she was a lady of dignity, firmness, and authority, instead of appearing in person to demand the plate, sent an embassy to her for the purpose, through whom she returned this answer: '*Tell the gentlemen to come and take them.*' They never came, and the vessels are now in use."

CHRIST CHURCH PARISH.

S. MARY'S, now called WHITE CHAPEL CHURCH.

CHALICE, H. 9 in. PATEN. Four marks:—Three indistinct; maker's mark, G C, mullet between, two pellets below, shaped shield.

* Bishop Meade.

Inscription :

The gift of Capt David ffox 1669

* "From the earliest records of Lancaster county, when Middlesex and Lancaster were one, it appears that in the year 1661 a general vestry is formed, and Mr. John Carter, Henry Corbyn, David Fox and William Leech are appointed to take up subscriptions for the support of the minister."

CHRIST CHURCH.

CHALICE, H. 7½ in. PATEN, Dia. 10 in. Four marks on each. On Chalice only one distinct; maker's mark **H**, or double **I**, two mullets above, one on each side, heart-shaped shield. On Paten:—1, Lion passant; 2, Leopard's head crowned; 3, black-letter small **s**, London, 1695; 4, maker's mark, **S H**, the **S** within the **H**, pellet below, plain shield, as shown stamped (upside down) on the copper plate preserved at Goldsmiths Hall.

Inscription :

Christ Church Parish Lancaster County.

*Bishop Meade.

THE writer would be glad to have the names of any places where Old Plate is to be found, and will be thankful for any notes, impressions from marks, or suggestions, with which his readers may be good enough to favor him, in order that greater accuracy may be insured in any future edition.

CHRONOLOGICAL LIST

OF

EXAMPLES OF AMERICAN PLATE MENTIONED IN THE FOREGOING
PAGES.

<i>Dated.</i>	<i>Maker's Mark.</i>	<i>Article, Owner and Donor.</i>	<i>Page.</i>
1659 I H	Rose above, shaped escutcheon .	Beaker, First Church, Boston	163
R S	Mullet above, shaped shield (John Hull and Robert Sanderson.)		
		The gift of B ^T C 1659.	
1661	John Hull and Robert Sanderson, as in 1659	Chalice, First Church, Boston	160
		The gift of a Friend. R ^H .	
1672 D : I	in a circle, pellet above and below	Beaker, First Church, Dorchester	192
		The gift of Mrs. Thatcher.	
1679 I H	Mullet below, heart-shaped shield	Two Beakers, First Church, Dorchester	193
R S	Rose above, shaped escutcheon . (John Hull and Robert Sanderson.)		
		The gift of Thos. and Alice Lake.	
1685 W R	Pellet above each letter, mullet between, pellet below, shaped shield	Beaker, First Church, Dorchester	193
		The gift of John Gengen.	
1699 I · E	Lobed escutcheon	Beaker, First Church, Dorchester	194
		The gift of Isaac Jones.	
1701 *I C	Mullet below, shaped shield	Loving cup, Harvard University	108
		The gift of the Hon. Wm. Stoughton.	
I D	Fleur-de-lis below, heart-shaped shield (John Dixwell ?)	Two Chalices, First Church, Dorchester	194
		The gift of Gov. Wm. Stoughton.	
1706 E.W	Fleur-de-lis below, shaped shield	Baptismal bason, Second Church, Boston	170
		The gift of Adam Winthrop.	
1708	John Dixwell (?) as in 1701	Three Chalices, First Church, Boston	160
		The gift of Elder Joseph Bridgham.	
1711 E.W	as in 1706	Alms basons, Second Church, Boston	169
		The gifts of Edward and Thomas Hutchinson.	
1712 P S		Flagon and Baptismal bason, Christ Church, Phila	152
		The gift of Col. Robt. Quarry.	
1714 I D	in a circle (John Dixwell.)	Two-handled cup, Kings Chapel, Boston	181
		Ex dono C. Lyman to ye new N. C.	

* Probably made in London.

<i>Dated.</i>	<i>Maker's Mark.</i>	<i>Article, Owner and Donor.</i>	<i>Page.</i>
1714	I D in a circle (John Dixwell)	Tankard, Kings Chapel, Boston.....	180
		Given by John Baker to the new N. C.	
1715	I C Crowned, animal(?) below, shaped shield.....	Beaker, Old South, Bos- ton.....	176
		M Ex dono W P to South Church.	
1716	John Dixwell, as in 1714	Cup, Kings Chapel, Bos- ton.....	182
		Ex dono N. Loring to the new N. Church.	
1717	W.P	Tankard, First Church, Boston	163
		The gift of John Gorland.	
	John Dixwell, as in 1714....	Two-handled cup, Kings Chapel, Boston.	181
		"The gift of Elder John Dix- well to the new N. Church."	
	John Dixwell(?), as in 1701 ..	Tankard, First Church, Boston	161
		The gift of Saml More.	
1722	John Dixwell, as in 1714	Baptismal bason, Kings Chapel, Boston.....	183
		The gift of Mrs. David Farnum to the New North Church.	
1723	I B Crowned, pellet below, shaped shield	Flagon, Second Church, Boston	165
		The legacy of Mr. John Fri- zell.	
1723-4	I R Crowned, pellet below, plain shield	Two-handled cup, Second Church, Boston.	168
		Given by W. L.	
	I R Crowned, shaped shield	Two-handled cup, Second Church, Boston	168
		Given by Nathaniel Loring.	
1724	I E Crowned, fleur-de-lis below, shaped shield.....	Chalice, Christ Church, Boston	186
		The gift of Capt. Thomas Tudor.	
	I B as in 1723	Tankard, Second Church, Boston	167
		The gift of Mrs. Dorothy Frizell.	
1725	A R	Chalice and Paten, S. Paul's, Edenton, N. C. .	207
		The gift of Col. Edward Mosely.	
1726	I E as in 1724	Flagon, First Church, Boston.	158
		The gift of the Hon. Wm. Dummer.	
1729	I: Kneeland.....	Tankards, Harvard Uni- versity.....	117
		The gifts of John and William Vassall.	
	R GREENE and R G.....	Flagons, Christ Church, Boston	186

<i>Dated.</i>	<i>Maker's Mark.</i>	<i>Article, Owner and Donor.</i>	<i>Page.</i>
1730	I G Crowned, quatre-foil below, plain shield	Two-handed cup, Second Church, Boston	169
		A Friend's gift to the North Brick Church.	
	I E as in 1724.....	Tankard, Old South, Boston.....	173
		(With the Sewall arms.)	
1731	JOHN BURT.....	Loving Cup, Harvard University	110
		From the Bequest of Col. Saml Brown.	
	I G as in 1730	Two-handed cup, Second Church, Boston.. ..	169
1732	I · HURD	Baptismal bason, Christ Church, Boston.....	187
		The gift of Arthur Savage, Esq.	
1733	P O Heart-shaped shield	Flagon, Second Church, Boston	166
		Mrs. Elizabeth Wensley to the Second Church.	
	s : Burrill and S·B	Flagon, Second Church, Boston	166
		The gift of Mrs. Dorothy Frizell.	
1734	J CLARKE	Flagon, S. John's, Providence	206
		An oblation from Nathaniel Kay.	
	B B	Flagon, S. Michael's, Bristol	204
		An oblation from Nathaniel Kay.	
	I R	Flagon and Chalice, S. Michael's, Bristol	204
		A legacy of Nathaniel Kay, Esq.	
	J CLARKE.....	Flagon, S. Paul's, Wickford	203
		A legacy of Nathaniel Kay, Esq.	
	E W Quatre-foil below, lobed shield.	Paten, S. Michael's, Bristol	204
		A legacy of Nathaniel Kay, Esq.	
1735	S S	Baptismal bason, S. George's, Hempstead ..	146
		The gift of Mr. John March.	
1736	HURD	Tankard, First Church, Dorchester	195
		The gift of Elijah Danforth, Esq.	
1737	I· HURD as in 1732.....	Tankards, First Church, Boston	163
		The gift of Deacon Jonathan Williams.	
1745	JOHN BURT as in 1731	Flagon, Kings Chapel, Boston	179
		The gift of Mrs. Rebecca Waters to the New N. Church.	

<i>Dated.</i>	<i>Maker's Mark.</i>	<i>Article, Owner and Donor.</i>	<i>Page.</i>
1745	HURD as in 1736	{ Beaker, First Church, Dorchester	196
		{ The gift of Mr. William Clap.	
1747	G R	{ Alms bason, Trinity Church, New York.	143
	(Geo. Ridout?)	{ Donor, King George II.	
	T & Edwards	{ Alms bason, S. Michael's Bristol	205
		{ The gift of Isaac Royall, Esq.	
1748	W BURT	{ Flagon, Old South, Boston	171
		{ The gift of Nathaniel Cunningham, Esq.	
	HURD as in 1736	{ Tankard, First Church, Dorchester	196
		{ The gift of Deacon Hopestill Clap.	
1751	I. BRIDGE	{ Flagon, Kings Chapel, Boston	180
		{ The gift of Mrs. Mary Hume-well, dec'd, to the New North Church.	
1752	I C Fleur-de-lis below, heart-shaped shield	{ Tankard, First Church, Boston	162
		{ The gift of Madam Eliz. Welsteed.	
1753	BRIDGE...	{ Flagon, Second Church, Boston	167
		{ Given by Rev. Mr. Welsteed on his death-bed.	
1755	A P	{ Alms bason, S. Michael's, Charleston, S. C.	210
		{ The gift of Henry Midelton, Esq.	
1758	REVERE	{ Chalice, Old South, Boston	175
		{ The gift of Rev. Mr. Thos. Prince, bet. 1718-58.	
1761	T·H	{ Alms bason, Grace Church, Jamaica	147
		{ The gift of Mr. John Troup.	
1763	W Cowell	{ Tankard, Old South, Boston	173
		{ The legacy of Mrs. Mary Ireland.	
1764	Minott	{ Flagon, Old South, Boston	172
		{ The gift of Mr. John Simpson.	
1773	D·H	{ Chalices, First Church, Boston	161
	(Daniel Henchman.)	{ The gift of Mrs. Lydia Hancock.	
	I R as in 1734	{ Tankard, Gloria Dei, Philadelphia	153
		{ The gift of Mrs. E. Vanderpiegle.	

<i>Dated.</i>	<i>Maker's Mark.</i>	<i>Article, Owner and Donor.</i>	<i>Page.</i>
1773	J GARDNER	{ Chalice and Paten, S. Luke's Chapel, Middletown, Conn., formerly at S. James's, New London Given by Dr. Yeldall.	206
	I E as in 1724	{ Tankard, First Church, Boston The gift of Nathaniel Balston, Esq.	162
	I. DAVID and I.D.	{ Flagon and Paten, S. Peter's, Lewes, Del. The gift of the Hon. John Penn.	154
	B P (Benj. Pierpont?)	{ Beaker, First Church, Dorchester. The gift of Mr. Ebenezer Mosley.	197
1775	S. BARTLETT.	{ Flagon, First Church, Boston The gift of Deacon Thomas Waite.	158
	I: Potwine	{ Tankard, Second Church, Boston The gift of Madam Sarah Welstead.	168
1796	REVERE, as in 1758	{ Alms bason, First Church, Boston Given by Suviah Thayer.	164
1798	MOULTON	{ Plate, Kings Chapel, Boston Presented by Madam Bullfinch.	179
	REVERE, as in 1758	{ Baptismal bason, Kings Chapel, Boston The gift of Ebenezer Oliver, Esq.	179
1804	MOULTON, as in 1798	{ Flagons, Old South, Boston The gift of the Hon. Wm. Phillips.	172
1805	P R Shaped shield (Paul Revere?)	{ Tankard, First Church, Dorchester A gift of Sarah Preston.	198
1808	BENJAMIN BURT	{ Tankard, First Church, Dorchester The gift of Lois Wiswell.	198
1809	MOULTON, as in 1798	{ Flagon, Old South, Boston Bequeathed by Deacon the Hon. Thomas Dawes.	172
1812	H. WISHART	{ Alms bason, S. Paul's, Edenton, N. C. Presented by the ladies of the Prot. Epis. Church in Edenton, 1812.	207

CHRONOLOGICAL LIST OF EXAMPLES OF PLATE,

WITH THE DATE-LETTERS USED, AT GOLDSMITHS HALL,
LONDON, AND THE MAKER'S MARK.

IN the following list the years must be understood to begin
in the month of May of the year given as the date, and to
end in the same month of the year following:

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
ALPHABET VII. 1558 TO 1577.		
1569	Animal's head, plain shield	{ Chalice and cover paten, usual Elizabethan belt. Scroll-and-Keys Soc'y, Yale University.
1572	A B Linked letters	{ Chalice and cover paten, belt only on Chalice. Messrs. Howard & Co.
ALPHABET IX. 1598 TO 1617.		
1600	Five-pointed star, a mullet below, plain shield	{ Seal-headed Spoon; on back of bowl, R S 1634. Mr. R. S. Ely.
1607	C B Pellet between, rose, or mullet below, plain shield.....	{ Chalice. Old South Church, Boston.
1610	T G Three pellets above, shaped shield....	{ The Winthrop Cup. First Church, Boston.
1611	A Catherine wheel (?) crowned, shaped escutcheon	{ Chalice and cover paten, usual belt. S. Peter's Church, Perth Amboy, N. J.
1613	R B Pellet below, shaped shield	{ Cylindrical standing salt with cover, ball and claw feet. Imperial Treasury, Moscow. (Replica Met. Museum.)

Date.

Maker's Mark.

Article and Owner.

ALPHABET X. 1618 TO 1637.

- 1618..... } Chalice V shaped bowl, baluster stem.
Mr. R. S. Ely.
- 1623 H S Star below, shaped shield } Plain chalice. "This cup belongeth to the
Parish of Poulsted." (Polstead Suffolk?)
Messrs. Howard & Co.
- 1626 T F Monogram, plain shield } Chalice V shaped bowl, baluster stem.
First Church, Boston.

ALPHABET XI. 1638 TO 1657.

- 1638 I C Between two pellets, heart-shaped shield } Chalice V shaped bowl, baluster stem.
First Church, Boston.
- 1639 T G Pellet below, shaped shield } Chalice.
First Church, Boston.
- 1640 I H Plain shield } Seal-headed spoon.
Mr. R. S. Ely.
- 1641 H B Linked letters } Chalice.
Messrs. Howard & Co.
- 1645 S V Shaped shield } Spoon.
Messrs. Howard & Co.
- 1650 S V As in 1645 } Spoon.
Mr. R. S. Ely.

ALPHABET XII. 1658 TO 1677.

- 1658 S V As in 1645 } Spoon.
Mr. R. S. Ely.
- 1659 M Heart-shaped shield. } Chalice and paten. The gift of Major
John Westhrope.
Brandon Church, Va.
- 1661 G S Pellet above each letter, crozier between, plain shield. } Beaker, engraved belt.
Mr. R. S. Ely.
- 1663 H E Mullet below, heart-shaped shield } Wine taster, gilt.
Messrs. Howard & Co.
- 1666 T A Mullet between, heart-shaped shield } Two-handled cup.
Messrs. Howard & Co.
- 1667 F G Pellet between, lobed escutcheon } Two-handled cup.
Scroll-and-Keys Soc'y, Yale University.
- 1672 T K* Mullet below, plain shield } Plain standing dishes.
Messrs. Howard & Co.
- 1674 T P Pellet between, plain shield } Standing dish, used as a paten.
S. Paul's Ch., Newburyport.
- 1675 E G* } Beaker engraved and gilt.
Messrs. Howard & Co.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
ALPHABET XIII. 1678 TO 1696.		
1678	F S* Plain shield	{ Plain chalice. "Ed: Wicks, Ric: Poynter, Church wardens." Scroll-and-Keys Soc'y, Yale University.
1684		{ Alms bason, with the Royal Arms, W R Trinity Church, New York.
1685	D* Shaped shield	{ Large tankard, embossed with tulips, etc. Messrs. Howard & Co.
1686	A W* Monogram, shaped shield	{ Two-handed cup, acanthus ornament. Scroll-and-Keys Soc'y, Yale University.
		{ Trencher salt. Mr. R. S. Ely.
	P H* Under a crown and two ermine spots, shaped escutcheon (Peeter Harache)	{ Two-handed cup and cover, cut card work. Christ Church, Bruton Parish, Va.
1689	Y · T* Mullet below, shaped shield	{ Small chased beaker. Mr. R. S. Ely.
1690	D B* Star above, crescent below, lobed escutcheon	{ Large salver, gadrooned and fluted edge. Mr. F. H. Betts.
1691	R* Pellet below, shaped shield	{ Salver. Messrs. Howard & Co.
1694	F · G* Pellet below, shaped shield (Francis Garthorne)	{ Paten. Trinity Church, New York. Flagon and chalice. S. John's Chapel, New York. Flagon, chalice, and paten. Christ Ch., Cambridge, Mass. Flagon. S. Paul's Ch., Newburyport, Mass. All with the Royal Arms W R
	R · P* Pellet above each letter, one below, shaped shield	{ Alms bason. The gift of Col. Robt Quarry. Christ Church, Phila.
1695	F · G* Francis Garthorne, as in 1694	{ Communion plate, with the Royal arms, W R S. Anne's Church, Annapolis, Md.
	S · H* Monogram, pellet below, plain shield	{ Paten. Christ Church Parish, Lancaster Co., Va.

* Similar marks will be found on copy of copper plate preserved at Goldsmiths Hall London (1675-1697). Pages 249, 250, 251.

In 1697 the names of the makers appear for the first time in the books of the Goldsmiths Company. From 1697 to 1720 the Britannia standard, and for maker's mark the two first letters of the surname.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
ALPHABET XIV. 1696 TO 1715.		
1698	Sp A bird(?) above, fleur-de-lis below, shaped shield. (Richard Syngin.)	{ Pair of candlesticks. Messrs. Howard & Co.
	L A Crowned, pellet below, lobed shield. . (John Ladyman.)	{ Three-pronged fork, gilt W R under a crown. Messrs. Howard & Co.
1700	S M Under a rose and crown, shaped shield. (John Smith.)	{ Chalice. The gift of Capt. Saml. Boush, Christ Church, Norfolk, Va.
1702	C H Fleur-de-lis above, shaped escutcheon (John Chartier.)	{ Coffee-pot. Messrs. Howard & Co.
	P È A pellet above each letter, one below, plain shield. (Robt. Peake?)	{ Two-handled cup. Scroll-and-Keys Soc'y, Yale University.
	B O Mitre above, fleur-de-lis below, shaped escutcheon. (John Bodington.)	{ Chalice and paten. "Ex dono Societatis de propagando Evangelio." Trinity Church, Newport, R. I.
1703	M A Swan above, plain oval. (Willoughby Masham.)	{ Tankard. Mr. R. S. Ely.
1704	W I Fleur-de-lis below, shaped shield. (John Wisdome.)	{ Chalice and paten. "Ex dono Societatis de promovendo Evangelis." Grace Church, Jamaica, L. I.
1705	G i Dotted punch. (Wm. Gibson.)	{ Chalice and paten. "Annæ Reginae." S. Mary's Church, Burlington, N. J. Chalice and paten. "Annæ Reginae." S. Peter's Church, Perth Amboy, N. J.
1706	Wm. Gibson, as in 1705.	{ Chalice and paten. "Anna Regina." S. Paul's Church, Wickford, R. I.
1707	E A Fleur-de-lis below, shaped shield. (John Eastt.)	{ Flagon and chalice. "Annæ Reginae." Christ Church, Philadelphia.
	L O Monogram. (Matt E. Lofthouse.)	{ Flagon and two chalices. Presbyterian Church, Hyattsville, Md.
	St Shaped shield. Pe (J. M. Stocker and Ed. Peacock.)	{ Cup. Mr. J. W. Drexel. (Metropolitan Museum.)

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1708	E A John Eastt, as in 1707	Chalice and paten. "Annæ Reginae." S. Peter's Church, Westchester. Chalice and paten. "Annæ Reginae." Christ Church, Rye, N. Y. Chalice and paten. "Annæ Reginae." S. George's Church, Hempstead, L. I.
1709	G A A within the G, pel- let below, shaped shield	Communion service, seven pieces. All with the Royal arms A R Trinity Church, New York.
1711	C L Rose and crown above, shaped es- cutcheon (Jonah Clifton.)	Two-handled cup. Scroll-and-Keys Soc'y, Yale University.
	G A Francis Garthorne, as in 1709	Communion service, six pieces. S. Peter's, Albany. Flagon, chalice, and alms bason. Brantford, Canada. Flagon and paten. Deseronto, Canada. All engraved with the Royal arms A R
	G A Crowned, between two pellets, oval object below, plain circle. (Wm. Gamble. Ent. 1697, but probably the mark of his son and successor Ellis Gam- ble, to whom Hogarth was apprenticed 1712.)	Small cup. Mr. R. S. Ely.
1712	Pa ? above, pellet below, shaped shield (Humphrey Payne.)	Tankard. Messrs. Howard & Co.
1713	Co Geo. Cox	Rat-tail spoon. Mr. R. S. Ely.
1714	We Trefoil below, plain lozenge	Sugar Easter. Messrs. Howard & Co.
1715	He Crowned, fleur-de-lis below, shaped shield	Paten. The gift of Leonard Vassall, Esq. Christ Church, Boston.
	(John Read.)	
	G R R within the G, shaped shield (Richard Greene.)	Two-handled cup. Mr. R. S. Ely.
ALPHABET XV. 1716 TO 1735.		
1716	Hi Pellet above and be- low	Brazier. Messrs. Howard & Co.
	(Robert Hill.)	
1717	FA Rose and crown above, shaped es- cutcheon	Rat-tail spoon and fork. Mr. R. S. Ely.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1718	B A	Mullet above and below, lobed escutcheon { Paten. S. John's Church, Richmond, Va. (John Bathe.)
	Fa	Heart-shaped shield. { Tea caddies. (John Farnell.) Messrs. Sypher & Co.
	I S	Pellet above, one below each letter, z bet. lobed shield.. { Chalice. (Thos. Issod.) S. John's Church, Richmond, Va.
1719	W A	 { Pitcher. Messrs. Howard & Co.
1720	F A	Fleur-de-lis above, mullet below, shaped escutcheon (Thos. Farren.) { Flagon and chalice. S. John's Church, Lunenburg, Va. Flagon and paten. North Farnham, Va.
OLD STANDARD RESUMED, with Initials of Christian and Surname, <i>but both allowed.</i>		
1721	P A	Shaped shield { Paten. S. Peter's Church, Perth Amboy.
1722	I B	Plain oblong { Candlesticks, hexagonal bases, baluster stems. Mr. R. S. Ely.
	I S	Mitre (?) above, shaped shield. { Chalice and paten. S. Peter's Church, Perth Amboy.
	T F	Fleur-de-lis above, mullet below, lobed escutcheon . . (Thos. Ffarrer.) { Chalice and paten. The gift of Mr. Robt. Tucker. Christ Church, Norfolk, Va.
1723	C G	Mullet above, shaped escutcheon { Tea caddies. Messrs. Sypher & Co.
1724	L A	Crowned, mullet between, trefoil below, shaped escutcheon (Paul Lamerie.) { Snuffer tray, with handle. Messrs. Howard & Co.
1725	R G	Shaped shield { Jug. (Richd. Gines.) Messrs. Howard & Co.
1727	T T	Cinquemoil above, crowned. { Octagonal coffee-pot. (Thos. Tearle.) Messrs. Howard & Co.
1730	R B	 { Tankard. Messrs. Howard & Co.
1731	T F	Thos. Ffarrer, as in 1722 { Baptismal bason. Martins Brandon, Va.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1731	L C Fleur-de-lis above, crowned (Louys Cuny.)	{ Hand candlestick. Messrs. Howard & Co.
1732	E P Lion rampant above (Edward Pocock.)	{ Two-handled cup. Mr. R. S. Ely.
1733	I A M F linked M F (Jos. Allen and Morde- cai Fox.)	{ Communion service, five pieces, with Royal arms G R Christ Church, Boston.
1734	K A Mitre above, plain shield (Charles Kandler.)	{ Wine eistern. Winter Palace, St. Petersburg. (Electrotype, Metropolitan Museum, N. Y.)
1735	J S Linked (Joseph Sanders.)	{ Hand candlesticks. Messrs. Howard & Co.

ALPHABET XVI. 1736 TO 1755.

1736	P L Star and crown above, fleur-de-lis below, shaped es- cutcheon (Paul Lamerie.)	{ Large circular salver. Messrs. Howard & Co.
1737	T R G Richard Gurney & Co. C (NOTE : This mark was first entered in 1727 by Thomas Cooke and Richard Gurney.)	{ Paten. Christ Church, Bruton Parish, Va.
1738	J R Star above, lobed es- cutcheon (John Robinson.)	{ Waiters. Messrs. Howard & Co.

The marks since the restoration of the Old Standard in 1720 having become confused and uncertain, it was ordered by the Act of 1739, which came into operation on May 28th, that the makers destroy their existing marks, and substitute for them the *initials of their Christian and Surnames*—directing, in addition, that *the new letters should in each case be of a different character or alphabet from those before used.*

1739	T F Thos. Farren	{ Alms bason. Jamestown Old Church, Va.
1740	R A Robert Abereromby.	{ Waiter. Messrs. Sypher & Co.
	L D Crowned (Lewis Dupont.)	{ Coffee-pot. Gorham Mfg. Co.
1741	J A Joseph Allen and M F Mordecai Fox . . .	{ Communion service, five pieces, with the Royal arms G. R. Trinity Church, Boston. Communion service, five pieces, with the Royal arms G. R. S. John's Church, Portsmouth, N. H.
	J N John Newton	{ Tea caddies and sugar basin. Messrs. Howard & Co.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1744	<i>PA</i> Peter Archambo....	{ Sauce boat. Mrs. M. A. Rives.
	<i>RA</i> Robert Abereromby, as in 1740	{ Small salvers. Messrs. Howard & Co.
	<i>TT</i> Crowned (Thos. Tearle.)	{ Cream Ewer. Mrs. Buck.
1745	<i>EA</i>	{ Cake basket. Gorham Mfg. Co.
1747	<i>TH</i> Thomas Heming....	{ Two-handled cup and cover. Engraved marine scene: "The Greyhound" in chase of "La Flora." Scroll-and-Keys Soc'y, Yale University.
1748	<i>WG</i> William Gould(?)...	{ Hand candlestick. Messrs. Howard & Co.
1750	<i>JR</i> Mullet above (John Robinson.)	{ Alms bason. The gift of Capt. Whitwell. Christ Church, Norfolk, Va. Waiter. Messrs. Sypher & Co.
1751	<i>W</i> <i>PS</i> William Shaw and William Priest ...	{ Chalice and paten. S. Peter's Church, Salisbury, Md.
1752	<i>IS</i> John Swift	{ Sugar bowl and cover. Mrs. M. A. Rives.
1753	<i>MF</i> Magdaline Feline...	{ Waiter. Messrs. Howard & Co.
1755	<i>WG</i> William Gould.....	{ Pair of candlesticks. Messrs. Howard & Co.
. ALPHABET XVII. 1756 TO 1775.		
1756	<i>RC</i>	{ Plain jug. Messrs. Howard & Co.
	<i>IT</i>	{ Table spoon. Mrs. Buck.
1757	<i>FW</i> In irregular oblong. (Fuller White.)	{ Tankard. Gorham Mfg. Co.
	<i>MF</i> Mordecai Fox	{ Flagon with Royal arms <i>G. R.</i> The gift of Gov. Thos. Boone. S. Michael's, Charleston, S. C.
	<i>ID</i> Mullet between.....	{ Cruet stand and casters. Messrs. Sypher & Co.
1758	<i>RCox</i>	{ Cup repoussé. Gorham Mfg. Co.
	<i>I</i> <i>EA</i> Ed. Aldridge and <i>S</i> Jno. Stamper	{ Cake basket. Messrs. Howard & Co.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1759	I ?	{ Chalice and paten. S. Martin's, Hanover, Va.
	A J Alexander Johnston.	{ Coffee-pot. Messrs. Howard & Co.
	W W. S Wm. Shaw and Wm. P Priest, as in 1751.	{ Cup repoussé. Gorham Mfg. Co.
	I. S John Swift, as in 1752	{ Sugar bowl and cover. Mr. R. S. Ely.
	F. W Fuller White, as in 1757	{ Baptismal bason. S. John's, Portsmouth.
1760	M. F Mordecai Fox, as in 1757	{ Alms bason and paten, with Royal arms G. R. Trinity Church, New York. Paten with Royal arms G. R. The gift of Gov. Thos. Boone. S. Michael's, Charleston, S. C.
1761	D S Shaped escutcheon R S (Daniel Smith and Robert Sharp.)	{ Baptismal bason. The gift of Mrs. Griz- zel Apthorp. Christ Church, Cambridge.
1762	W C	{ Toilet boxes, shell covers. Messrs. Howard & Co.
	H I. S John Hyatt and C Chas. Semore	{ Hand candlesticks. Messrs. Howard & Co.
1763	F. W Fuller White	{ Flagon. The gift of Mr. Charles Perkins. Christ Church, Norfolk, Va.
	I. D As in 1758	{ Cruet stand and casters. Messrs. Howard & Co.
	M C Mullet above (Wm. Cafe.)	{ Pair of candlesticks. Messrs. Howard & Co.
1764	T. C Thos. and Wm. W. C Chawner	{ Table spoons. Mr. R. S. Ely.
	T H Crowned (Thos. Heming.)	{ Chalice, with Royal arms G. R. Trinity Church, New York.
	L. B Louis Black	{ Coffee-pot. Gorham Mfg. Co.
1765	I S John Swift, as in 1752	{ Sauce boat. Messrs. Howard & Co.
1766	W h William Howard	{ Small cup. Mr. R. S. Ely.
	S. W	{ Plain tankard. Messrs. Howard & Co.
	T H Thos. Heming, as in 1764	{ Alms bason, with Royal arms G. R. Trinity Church, New York.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1766	I C Monogram, shaped shield	{ Paten. S. George's Church, Hempstead, L. I.
	E · C Probably Ebenezer Coker	{ Pair of candlesticks. Messrs. Howard & Co. Inscription on foot of each: "BOT IN 1766 IN THE ROOM OF A LARGE AND SMALL SALT ^E Y GIFTS OF W CUNIGRAVES AND JAS BUNCE JUNR." Another Pair. Inscription: "BOT IN 1766 IN THE ROOM OF A SALT OCTAGON THE GIFT OF WM KIFFINS ESQ." All four have the coat of arms of The Leather Sellers Company, London.
	R · S	{ Seal-headed spoon. Mr. E. Holbrook.
	I P Prince of Wales' plume above E W (Parker and Wakelin, goldsmiths to the Prince.)	{ Sauce boat. Messrs. Howard & Co.
1767	E · C As in 1766	{ Inkstand. Messrs. Howard & Co.
1768	I · C. John Carter(?)	{ Salver. Mr. R. S. Ely.
1769	I D John Darwall	{ Tea-pot. Gorham Mfg. Co.
	W V William Vincent	{ Tea-pot. Messrs. Howard & Co.
1770	A F Andrew Fogelberg	{ Pair of candlesticks. Messrs. Howard & Co.
	W A	{ Pair of candlesticks. Messrs. Howard & Co.
1771	R R Richard Rugg(?)	{ Salver. Messrs. Howard & Co.
1772	T · W	{ Coffee-pot. Mrs. Buck.
	WG William Grundy	{ Coffee-pot. Messrs. Sypher & Co.
	S · C S. & I. Crespell I · C	{ Large oval salver. Messrs. Howard & Co.
	H C · A Chas. Aldridge and G Henry Green	{ Cake basket. Messrs. Howard & Co.
1773	R · H Plain oval (Robert Hennell.)	{ Salts. Mr. R. S. Ely.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1773	W T	{ Pitcher, inscribed: "Remember the Donor, R B" } Messrs. Howard & Co.
	W C	{ Plain beaker. } Mr. R. S. Ely.
1774	J S Mullet between...	{ Plain tankard. } Gorham Mfg. Co.
1775	T W As in 1772	{ Two-handled cup, strap-handles. } Scroll-and-Keys Soc'y, Yale University.
	C W	{ Tankard. } Messrs. Howard & Co.
ALPHABET XVIII. 1776 TO 1795.		
1776	I W Prince of Wales' plume above..... W T (John Wakelin and Wm. Tayler.)	{ Oval plaque, gilt repoussé. "Hunter's Return" in center. } Messrs. Howard & Co.
	^R D H Robert and David Hennell.....	{ Salts. } Messrs. Howard & Co.
1777	T W	{ Cream ewer. } Messrs. Howard & Co.
	H G	{ Large gadrooned punch-bowl, gilt. } Messrs. Howard & Co.
1778	G S George Smith..... (A noted spoon maker.)	{ Table spoons. } Mrs. Buck.
	H B Hester Bateman....	{ Cream ewer. } Messrs. Howard & Co.
	I C John Crouch and T H Thos. Hannam....	{ Large salver. } Messrs. Howard & Co.
	T D T. Daniell	{ Salts. } Messrs. Howard & Co.
1779	D S Smith and Sharp, as R S in 1761.....	{ Salver. } Mr. R. S. Ely.
1780	W C	{ Plain tankard. } M. G. Bissell.
1781	P R	{ Waiter, pierced edge. } Messrs. Howard & Co.
1782	R H Robert Hennell, as in 1773	{ Salts. } Mr. R. S. Ely.
	I W Wakelin and Tayler, W T as in 1776	{ Cake basket. } Messrs. Howard & Co.
1783	W S Wm. Sumner	{ Dessert spoons. } Mr. R. S. Ely.
	H B Hester Bateman, as in 1778.....	{ Sauce boat. } Messrs. Howard & Co.
1784	W H	{ Oval tray. } Messrs. Howard & Co.

From Dec. 1, 1784, the duty mark of the sovereign's head; for the first two years in intaglio * (like the matrix of a seal), instead of in relief.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1784	T D* T. Daniell, as in 1778	{ Urn-shaped tea caddy. Messrs. Howard & Co.
	I. L* John Lambe	{ Tea caddy. Messrs. Howard & Co.
	E. F* Ed. Fennell	{ Inkstand. Messrs. Howard & Co.
1785	H B* Hester Bateman, as in 1778	{ Argyle. Messrs. Howard & Co.
1786	G S George Smith and W F Wm. Fearn	{ Bowl. Messrs. Howard & Co.
1787	E F Edward Fennell as in 1784	{ Tankard. President Eliot, Harvard University.
	W S	{ Salt spoon. Messrs. Howard & Co.
1789	R. C Richard Crossley ...	{ Dessert spoons. Mr. R. S. Ely.
	I. T Pellet between ...	{ Tea-pot, repoussé. Gorham Mfg. Co.
1791	I. C John Crouch and T. H Thos. Hannam, as in 1778	{ Salver. Noted by G. M. C.
	H C Henry Chawner ...	{ Chafing dish. Messrs. Howard & Co.
	S G Sam. Godbehere and E W Ed. Wigan	{ Table spoons. Messrs. Howard & Co.
1793	S J Stephen Joyce	{ Large ewer and salver. Mrs. M. A. Rives.
1794	I. W J. Wakelin and Robt. R. G Garrard	{ Cake basket. Messrs. Howard & Co.
1795	S H	{ Oval salver. Messrs. Howard & Co.

ALPHABET XIX. 1796 TO 1815.

1796	P P Peter Podie(?)	{ Coffee-pot. Messrs. Howard & Co.
1797	W B	{ Tea-pot. Messrs. Howard & Co.
1798	W. A William Abdy	{ Dish with cover. Messrs. Howard & Co.
1799	W H	{ Chocolate-pot. Messrs. Howard & Co.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1800	P B A B W B	Peter, Ann, and Wm. { Dessert spoons. Bateman } Mrs. Buck.
	C C	 { Tea-pot. Messrs. Howard & Co.
	J E	John Emes..... { Chalice. First Presbyterian Church, Macon, Ga.
1801	J E	John Emes, as in { Chafing dish. 1800 } Messrs. Howard & Co.
1803	S G E W I B	Godbehere, Wigan, { Cream ewer. and Bult } Messrs. Howard & Co.
	T D	 { Sugar basket. Messrs. Howard & Co.
1804	S W	 { Hexagonal salts. Messrs. Howard & Co.
	C H	Chas. Hougham { Tea caddy. Messrs. Howard & Co.
	R S	Robert Sharp..... { Mustard-pot. Messrs. Howard & Co.
1805	P B W B	Peter and William { Table spoons. Bateman } Mr. R. S. Ely.
	S G E W I B	Godbehere, Wigan, { Milk jug. and Bult, as in { 1803 } Messrs. Howard & Co.
	T G I G	Thos. and Josh. { Inkstand. Guest } Messrs. Howard & Co.
	W. B R. S	 { Egg-boiler and tray. Messrs. Howard & Co.
1806	C F	 { Tea, sugar and cream. Gorham Mfg. Co.
	W B	Wm. Bennett..... { Snuffers and tray. Messrs. Howard & Co.
	J E	John Emes, as in { Pepper caster. 1800 } Messrs. Howard & Co.
1807	T D	Thos. Dexter { Inkstand. Messrs. Howard & Co.
	W B	Wm. Bennett, as in { Candlestick. 1806 } Messrs. Howard & Co.
1808	A F	 { Tea-pot. Messrs. Howard & Co.
	R. C	Richard Crossley ... { Mustard-pot. Tea-pot. } Messrs. Howard & Co.

<i>Date.</i>	<i>Maker's Mark.</i>	<i>Article and Owner.</i>
1809	W F	Inkstand.
	C • C Charles Chesterman.	Cream ewer.
	A F As in 1808.	Tea-pot.
1810	E M	Cream ewer.
	S W	Inkstand.
1811	P • S Paul Storr	Coaster.
	I E	Toast-rack.
	E E	Shaving-cup.
	E • M Ed. Moore	Inkstand.
1812	I C	W R
1813	G W Geo. Wintle	Taper-holder.
	I • S Jas. Sutton	Tea urn.
1814	P. S Paul Storr, as in 1811	Tea tray.
	R S Robt. Sharp, as in 1804	Salver.
1815	I C	W R
	P. S Paul Storr, as in 1811	Salver.

From the latter part of the last century the makers' marks were of a very plain character, being merely the initials of Christian and surname in Roman capitals inclosed in a die to suit the letters, without any signs or emblems.

EXAMPLES OF ENGLISH AND FOREIGN HALL MARKS.

London, 1572.

London, 1595.

London, 1625.

London, 1691.

London, 1702.

London, 1714.

London, 1735.

London, 1751.

London, 1775.

London, 1784.

London, 1795.

London, 1822.

London, 1885.

Four Marks.

1. Lion passant.
2. Large leopard's head crowned.
3. Date letter.
4. Maker's mark.

1. Lion's head erased.
2. Britannia.
3. Date letter.
4. Maker's mark.

Five Marks.

5. Sovereign's head (from 1784).

- (2. From 1822, Leopard's head without crown.)

EXAMPLES OF HALL MARKS.—(*Continued.*)

Exeter, 1733.

John Elston, maker.

Sheffield, 1774.

Sheffield, 1808.

(King's head.)

Sheffield, 1818.

(The crown and date-letter were often used as one punch.)

Dublin, 1808.

Holland.

Holland.

Holland ?

A lion rampant crowned,
a shield of the town
arms, maker's mark,
and date letters.

The Hague.

Amsterdam.

Amsterdam.

TABLES OF THE LONDON DATE LETTERS.

 CHARACTERS OF THE ALPHABETS.

- V. 1518 to 1538.—Lombardie.
- VI. 1538 to 1558 — Roman letter, and other capitals.
- VII. 1558 to 1578 — Black letter, small.
- VIII. 1578 to 1598 — Roman letter, capitals.
- IX. 1598 to 1618 — Lombardie, external cusps.
- X. 1618 to 1638 — Italic letter, small.
- XI. 1638 to 1658 — Court hand.
- XII. 1658 to 1678 — Black letter, capitals.
- XIII. 1678 to 1696 — Black letter, small.
- XIV. 1696 to 1716 — Court hand.
- XV. 1716 to 1736 — Roman letter, capitals.
- XVI. 1736 to 1756 — Roman letter, small.
- XVII. 1756 to 1776 — Old English or black letter, capitals.
- XVIII. 1776 to 1796 — Roman letter, small.
- XIX. 1796 to 1816 — Roman letter, capitals.
- XX. 1816 to 1836 — Roman letter, small.
- XXI. 1836 to 1856 — Old English or black letter, capitals.
- XXII. 1856 to 1876 — Old English or black letter, small.
- XXIII. 1876 to 1896 — Roman letter, capitals.

Care must be taken, in examining plate, to place the shield containing the date letter with its pointed base downward, or some confusion may arise in mistaking b for q, p for d, n for u, f for j (in Cycle XVI), etc.

For the earlier cycles see "Old English Plate," by Mr. W. J. Cripps, who, however, in the third edition, 1886, discards the first two cycles of his previous editions, the fifth becoming the third, the present being the twenty-first. These tables are taken from that valuable hand-book by the kind permission of the author.

V.		VI.		VII.		VIII.
	1518-9		1538-9		ELIZAB. 1558-9		1578-9
	1519-0		1539-0		1559-0		1579-0
	1520-1		1540-1		1560-1		1580-1
	1521-2		1541-2		1561-2		1581-2
	1522-3		1542-3		1562-3		1582-3
	1523-4		1543-4		1563-4		1583-4
	1524-5		1544-5		1564-5		1584-5
	1525-6		1545-6		1565-6		1585-6
	1526-7		1546-7		1566-7		1586-7
	1527-8		ED. VI. 1547-8		1567-8		1587-8
	1528-9		1548-9		1568-9		1588-9
	1529-0		1549-0		1569-0		1589-0
	1530-1		1550-1		1570-1		1590-1
	1531-2		1551-2		1571-2		1591-2
	1532-3		1552-3		1572-3		1592-3
	1533-4		MARY. 1553-4		1573-4		1593-4
	1534-5		1554-5		1574-5		1594-5
	1535-6		1555-6		1575-6		1595-6
	1536-7		1556-7		1576-7		1596-7
	1537-8		1557-8		1577-8		1597-8
		1545 1552				As before.	

MARKS.

1. Leopard's head crowned. 2. Maker's mark. 3. Date letter. 4. Lion passant (from 1545).

IX.		X.		XI.		XII.
	1598-9		1618-9		1638-9		1658-9
	1599-0		1619-0		1639-0		1659-0
	1600-1		1620-1		1640-1		CHAS. II. 1660-1
	1601-2		1621-2		1641-2		1661-2
	1602-3		1622-3		1642-3		1662-3
	JAMES I. 1603-4		1623-4		1643-4		1663-4
	1604-5		1624-5		1644-5		1664-5
	1605-6		CHAS. I. 1625-6		1645-6		1665-6
	1606-7		1626-7		1646-7		1666-7
	1607-8		1627-8		1647-8		1667-8
	1608-9		1628-9		1648-9		1668-9
	1609-0		1629-0		CMWLTH. 1649-0		1669-0
	1610-1		1630-1		1650-1		1670-1
	1611-2		1631-2		1651-2		1671-2
	1612-3		1632-3		1652-3		1672-3
	1613-4		1633-4		1653-4		1673-4
	1614-5		1634-5		1654-5		1674-5
	1615-6		1635-6		1655-6		1675-6
	1616-7		1636-7		1656-7		1676-7
	1617-8		1637-8		1657-8		1677-8
				As before.

MARKS.

1. Leopard's head crowned.

2. Maker's mark.

3. Date letter.

4. Lion passant.

XIII.		XIV.		XV.		XVI.
	1678-9		1696-7 Mar. to May		1716-7		1736-7
	1679-0		1697-8		1717-8		1737-8
	1680-1		1698-9		1718-9		1738-9
	1681-2		1699-0		1719-0		1739-0
	1682-3		1700-1		1720-1		1740-1
	1683-4		1701-2		1721-2		1741-2
	1684-5		ANNE. 1702-3		1722-3		1742-3
	JAMES II. 1685-6		1703-4		1723-4		1743-4
	1686-7		1704-5		1724-5		1744-5
	1687-8		1705-6		1725-6		1745-6
	1688-9		1706-7		1726-7		1746-7
	1689-0		1707-8		GEO. II. 1727-8		1747-8
	1690-1		1708-9		1728-9		1748-9
	1691-2		1709-0		1729-0		1749-0
	1692-3		1710-1		1730-1		1750-1
	1693-4		1711-2		1731-2		1751-2
	1694-5		1712-3		1732-3		1752-3
	1695-6		1713-4		1733-4		1753-4
	1696-7 May to Mar.		GEO. I. 1714-5		1734-5		1754-5
	.....		1715-6		1735-6		1755-6

MARKS.

1. Leopard's head crowned. 2. Maker's mark. 3. Date letter. 4. Lion passant.

NOTE.—From March, 1696-7, to June, 1720, Britannia and Lion's head erased substituted for the Leopard's head crowned and the Lion passant, on silver.

XVII.		XVIII.		XIX.		XX.
	1756-7		1776-7		1796-7		1816-7
	1757-8		1777-8		1797-8		1817-8
	1758-9		1778-9		1798-9		1818-9
	1759-0		1779-0		1799-0		1819-0
	GEO. III. 1760-1		1780-1		1800-1		GEO. IV. 1820-1
	1761-2		1781-2		1801-2		1821-2
	1762-3		1782-3		1802-3		1822-3
	1763-4		1783-4		1803-4		1823-4
	1764-5		1784-5		1804-5		1824-5
	1765-6		1785-6		1805-6		1825-6
	1766-7		1786-7		1806-7		1826-7
	1767-8		1787-8		1807-8		1827-8
	1768-9		1788-9		1808-9		1828-9
	1769-0		1789-0		1809-0		1829-0
	1770-1		1790-1		1810-1		WM. IV. 1830-1
	1771-2		1791-2		1811-2		1831-2
	1772-3		1792-3		1812-3		1832-3
	1773-4		1793-4		1813-4		1833-4
	1774-5		1794-5		1814-5		1834-5
	1775-6		1795-6		1815-6		1835-6
	As before.		As before.

MARKS.

1. Leopard's head crowned. 2. Maker's mark. 3. Date letter. 4. Lion passant.
And (from 1784) 5. Sovereign's head.

NOTE.—The leopard's head is without a crown after 1822-3.

XXI.		XXII.		XXIII.
	1836-7		1856-7		1876-7
	VICT. 1837-8		1857-8		1877-8
	1838-9		1858-9		1878-9
	1839-0		1859-0		1879-0
	1840-1		1860-1		1880-1
	1841-2		1861-2		1881-2
	1842-3		1862-3		1882-3
	1843-4		1863-4		1883-4
	1844-5		1864-5		1884-5
	1845-6		1865-6		1885-6
	1846-7		1866-7		1886-7
	1847-8		1867-8		1887-8
	1848-9		1868-9		1888-9
	1849-0		1869-0		1889-0
	1850-1		1870-1		1890-1
	1851-2		1871-2		1891-2
	1852-3		1872-3		1892-3
	1853-4		1873-4		1893-4
	1854-5		1874-5		1894-5
	1855-6		1875-6		1895-6
As before.		As before.		As before.	

NOTE.

Since 1697, if not earlier, the London marks have been of several sizes so as to suit large and small articles, and whilst the largest size of punch bears the marks as they are here given, the smaller sizes often have the letter, lion passant, or other mark, on a plain square or oblong with the corners slightly cut off; sometimes, however, they are a small edition of the full-sized marks.

MARKS.

1. Leopard's head.

2. Maker's mark.

3. Date letter.

4. Lion passant.

5. Sovereign's head.

SUMMARY OF LONDON HALL-MARKS.

	BLACK LET., SM. . . 1558	Elizabeth 1558 1603	Each alphabet with one * exception consists of twenty letters ; J, U or V, W, X, Y and Z, being the letters omitted.
	BLACK LET., SM. . . 1561
	ROMAN CAPS. . . . 1578	Jas. I. 1603 1625	After 1560 all letters in a shield.
	LOMBARDIC CAPS. . 1598
	ITALICS, SM. 1618	Chas. I. 1625 1649	Four marks. 1. Lion passant. 2. Large leopard's head crowned. 3. Date letter. 4. Maker's mark.
	COURT HAND 1638
	BLACK LET. CAPS. 1658	Jas. II. 1685-88 1685
	* BLACK LET., SM. . 1678
	COURT HAND 1696	Anne 1702 1714	1. Lion's head erased. 2. Britannia. 3. Date letter. 4. Maker's mark.
	ROMAN CAPS. 1716
	† ROMAN, SM. 1736	Geo. I. 1714 1727	(† From 1739 - 1755 shaped shield.) 1. Lion passant. 2. Small leopard's head crowned. 3. Date letter. 4. Maker's mark.
	OLD ENGLISH CAPS. 1756
	ROMAN, SM. 1776	Geo. II. 1727 1760
	ROMAN CAPS 1796
	ROMAN, SM. 1816	Geo. III. 1760-1820
	OLD ENGLISH CAPS. 1836
	OLD ENGLISH, SM. . 1856	Wm. IV. 1830 1837	1. Lion passant. 2. Small leopard's head crowned (from 1822 without crown). 3. Date letter. 4. Maker's mark. 5. Sovereign's head (from 1784).
	ROMAN CAPS. 1876		

1697 standard raised to 11 oz. 10 dwts. — 1720 old standard revived.
(175 oz. Troy = 192 oz. avoidupois.)

* TABLE OF MAKERS' MARKS, LONDON, 1675-1697,

Stamped from the identical punches on a copper-plate preserved at Goldsmiths Hall, from the date of the goldsmiths order of the 23d February, 1675, until the 15th April, 1697, when the new or Britannia standard was adopted, and the maker's initials changed from the Christian and surname to the two first letters of the surname. At the bottom of the plaque is written :

"On the above PLATE are the MARKS from WORKMEN taken at this OFFICE prior to the Fifteenth of April, A. D. 1697, of which not any other Entry is to be found."

This change in the method of marking prevents our tracing many of those which follow afterwards in the goldsmiths' books.

The marks are stamped irregularly from top to bottom of the plate, and when one was imperfectly struck, a second was placed by its side, and, in some instances, reversed. For the convenience of reference the marks are here arranged alphabetically, with the imperfections as they occur upon the plate. It may be noticed that the initials of a widow or female successor are always placed within a lozenge-shaped escutcheon; *unfortunately the names are wanting.*

The "Touchstone for Gold and Silver Wares" (1677) informs us that

"They (the Goldsmiths) have also made in a part of their Hall, a place called by them their *Affay-Office*. In this Office is likewise kept for Public View a Table or Tables artificially made in Columns (that is to say) one Column of hardened Lead, another of Parchment or Velom, and several of the same sorts; In the Lead Columns are struck or entred the Workers Marks (*which are generally the two first Letters of their Christian and Surnames*) and right against them in the Parchment or Velom Columns are writ and entred the Owners Names."

It is probable that most of the tables and records were destroyed in the great fire of 1666, although it is evident that some were in existence in the time of the writer of the "Touchstone."

It often happens that, from the punch having slipped under the hammer, the marks show a double line; or, having received a double stroke, one impression partly overlaps the other.

H	I J	K L	M	N O P	R
---	--	--	---	--	--

FRANCE.

MARKS that will be found on plate made in Paris prior to 1791 (p. 35):

1. Date-letter, crowned, until 1791. (See table on next page.)
2. Maker's mark.
3. Mark of the CHARGE (1672–1791). (See tables, pp. 254, 255.)
4. Mark of the DISCHARGE (1681–1791). (See tables, pp. 254, 255.)

SPECIMENS OF THE MARKS OF THE CHARGE AND DISCHARGE AS USED IN PARIS AND THE THREE CHIEF TOWNS IN THE PROVINCES SHORTLY BEFORE THE ABOLITION OF ALL TAXES IN 1791.

(From the "*Traité de la Garantie*," par B. L. Raibaud, Paris, 1825.)

	CHARGE		DISCHARGE		General Punches.	
	Large silver.	Gold and small silver.	Large silver.	Gold and small silver.		
PARIS.					Ingots for drawing.
LYONS.					Foreign plate.
BORDEAUX.					Ancient works.
ROUEN.					Very small works.

	1669	1694	1717	{ 1740 } { 1741 }	1764
	1670	1695	1718	1742	1765
	1671	1696	1719	1743	1766
	1672	1697	1720	1744	1767
	1673	1698	1721	1745	1768
	1674	1699	1722	1746	1769
	1675	1700	1723	1747	1770
	1676	1701	1724	1748	1771
	1677	1702	1725	1749	1772
	{ 1678 } { 1679 }	1703	1726	1750	1773
	1680	1704	1727	1751	LOUIS XVI. 1774
	1681	1705	1728	1752	1775
	1682	1706	1729	1753	1776
	1683	1707	1730	1754	1777
	1684	1708	1731	1755	1778
	1685	1709	1732	1756	1779
	1686	1710	1733	1757	1780
	1687	1711	1734	1758	1781
	1688	1712	1735	1759	1782
	1689	1713	1736	1760	1783
	{ 1690 } { 1691 }	1714	1737	1761

	1692	LOUIS XV. 1715	1738	1762

	1693	1716	1739	1763

From 1784 to 1791 the letter P. crowned (the shape varying each year), the last two figures of the date between crown and letter.

LIST OF THE FARMERS GENERAL OF THE DUTIES, AND THEIR
MARKS FROM 1672.

(“Old French Plate,” *Cripps*.)

	Vincent Fortier, Oct. 1672–Oct. 1680. Adjudicataire du droit de marque.
	Paul Brion de Saussoy, Oct. 1680–1684. Sous-Fermier.
	Étienne Ridereau, 1684–1687. Fermier.
	Jacques Leger, Oct. 1687–Dec. 1691. Fermier.
	Pierre Pointeau, Dec. 1692–1698. Fermier Général.
	Perrine, 1698–1703. Fermier Général.
	Étienne Baligny, 1703–Dec. 1713. Fermier Général.
	Florent Sollier, Dec. 1713–Oct. 1717. Sous-Fermier.
	Étienne de Bouges, Oct. 1717–1722. Fermier des droits de la marque.
	Charles Cordier, 1722–Nov. 1726. Chargé de la Régie des Fermes Générales Unies.
	Jacques Cottin, Dec. 1726–Oct. 1732. Sous-Fermier.

LIST OF THE FARMERS GENERAL, ETC. — (*Continued.*)

	<p>Hubert Louvet, Oct. 1732–Oct. 1738. Sous-Fermier.</p>
	<p>Robin, Oct. 1738–1744. Sous-Fermier.</p>
	<p>Antoine l'Echaudel, 1744, Feb. 1750. Fermier.</p>
	<p>Julien Berthe, Feb. 1750–Oct. 1756. Sous-Fermier.</p>
	<p>Éloi Brichard, Oct. 1756–Oct. 1762. Sous-Fermier.</p>
	<p>Jean Jacques Prévost, Oct. 1762–Oct. 1768. Adjudicataire Général.</p>
	<p>Julien Alaterre, Oct. 1768–Oct. 1774. Adjudicataire Général.</p>
	<p>Jean Bte. Fouache, Oct. 1774–1780. Regisseur pour le compte du Roi.</p>
	<p>Henri Clavel, 1780–1789. Régisseur-Général.</p>
	<p>Henri Clavel, 1780–1789. Régisseur-Général.</p>
	<p>Calandrin, 1789.</p>

A TABLE OF MARKS IN USE IN PARIS AND THE PROVINCES DURING THE ADMINISTRATION OF JEAN BTE. FOUACHE (1774-1780).

CHARGE.			DISCHARGE.	
<i>Large Silver.</i>		<i>Gold and Small Silver.</i>	<i>Large Silver.</i>	<i>Gold and Small Silver.</i>
*Paris.	A	Cipher of 5 letters, Paris.	An ox's head.	An ape's head.
*Rouen.	B	Cipher R E	A mare weight.	A walnut-shell.
Caen, Alençon.	C	" C E	Head of Socrates.	An altar.
*Lyons.	D	Cipher of 4 letters, Lyon.	A man's ear.	A horse's head.
Tours.	E	Cipher of 5 letters, Tours.	The sole of a right foot.	An owl's head.
Poitiers.	G	Cipher P T	A cat.	A goat's head.
La Rochelle.	H	" L R	A squirrel.	A cow's head.
Limoges.	I	" L M	An antique vase with two handles.	A mitre.
*Bordeaux.	K	" B D	An imperial crown.	A mask (de profil).
Bayonne, Auch.	L	" B O N	A pouch.	The sole of a right foot.
Toulouse, Montauban.	M	" T L S	A branch of a vine.	A skylark.
Montpellier.	N	" M P L	Two branches of laurel tied together.	A poppy-head.
Riom.	O	" R O	A left foot.	A turban.
Dijon.	P	" D J	A sea-shell.	A garden hat.
Moulins Orleans.	R	" O L A	A closed left hand.	A squirrel's head.
Chalons.	S	" R S	An ear of corn.	The butt of a pistol.
Amiens, Soissons.	X	" A M	A bear's head.	An old man's head.
Bourges.	Y	" B G	A half-closed right hand.	A sheep's head.
Grenoble.	Z	" G N B.	The right fore paw of a lion.	A helmet (de profil).
Aix.	&	" A X	A "composite" capital.	A swan's head.
Rennes.	9	" R N	A branch of laurel and palm.	A knot of ribbon.
Metz.	AA	" M Z	A hind's head.	A Cupid's head.

* For similar marks see p. 252.

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